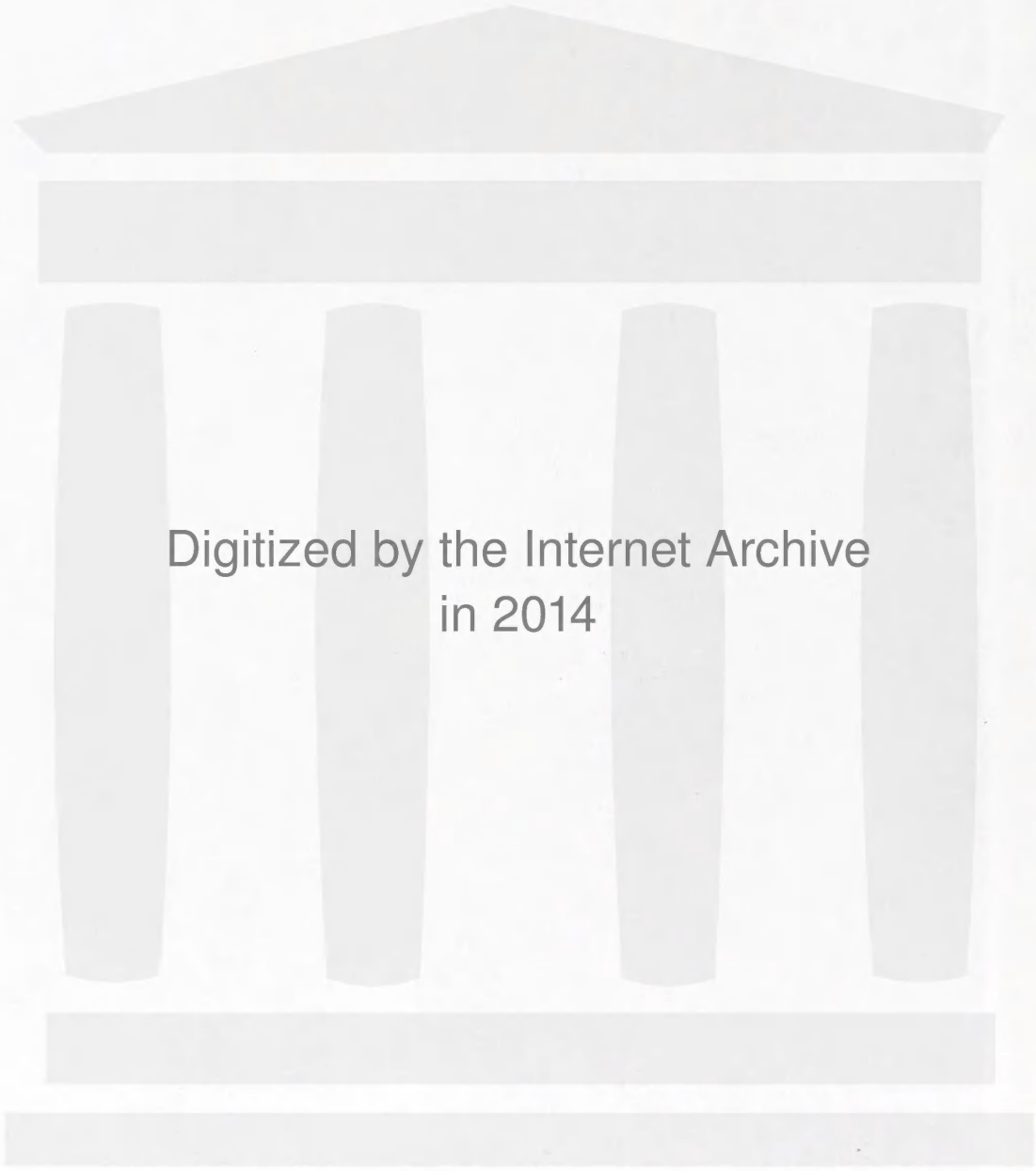

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Volume 127, Number 7

Contents

July 1985



On the cover: One of the joys of summer living in a small town is having a front porch right on the main street and a back porch with a view of mountains and your own backyard. Cornelia and William Wickens have most of their meals here on the mountain side where they can enjoy the progress of her flower and herb gardens, his vegetables and fruit trees. *(For more about how Ms. Wickens has decorated her outdoor and indoor spaces, see pages 53 through 59.)* Photo by Michael Skott.

DECORATING AND DESIGN

On Decorating and Design 11
A renowned designer talks about her famous porcelain reproductions

In the Blue Ridge Mountains of Virginia . . . 53
A busy family's summer escape to a simpler way of life

Made for Each Other 60
Classic furniture with contemporary colors and softened lines

First-Class Style by Mail 70
Using the Spiegel catalog a young couple decorates an entire house

Three Dream Kitchens to Give You Ideas 76
Innovative workspaces that look as good as they cook

The Irrepressible Slipcover 88
Inventive ways to redress almost every piece of furniture

FOOD AND ENTERTAINING

Plan-Ahead Weekend Meals 101
Beat summer's heat with food that's practically pantry-ready

Entertaining Plus 108

Wine and Good Spirits 110

Kitchen Essentials 112

Microwave Corner 114

Quick Cook 116

REGULAR FEATURES

Thinking Aloud 9

HB Marketplace: Country Character 14

View From Thornhill Farm 18

HB Lookout 21

At Home With Art: Framing Pictures 40

Travel: Texas's German Heritage 47

Your Collectibles 97

Where to Find It 99

Product Information 122

Garden Guide 124

Window Shopping 129

Pace Setter Stores 143

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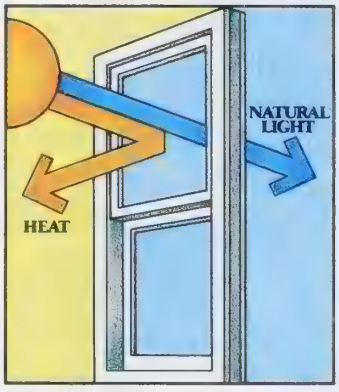
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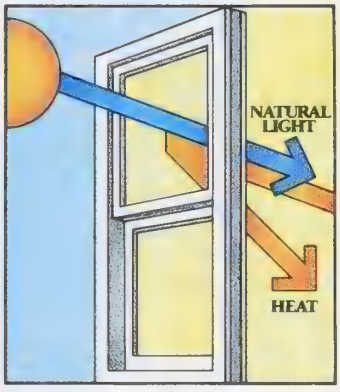
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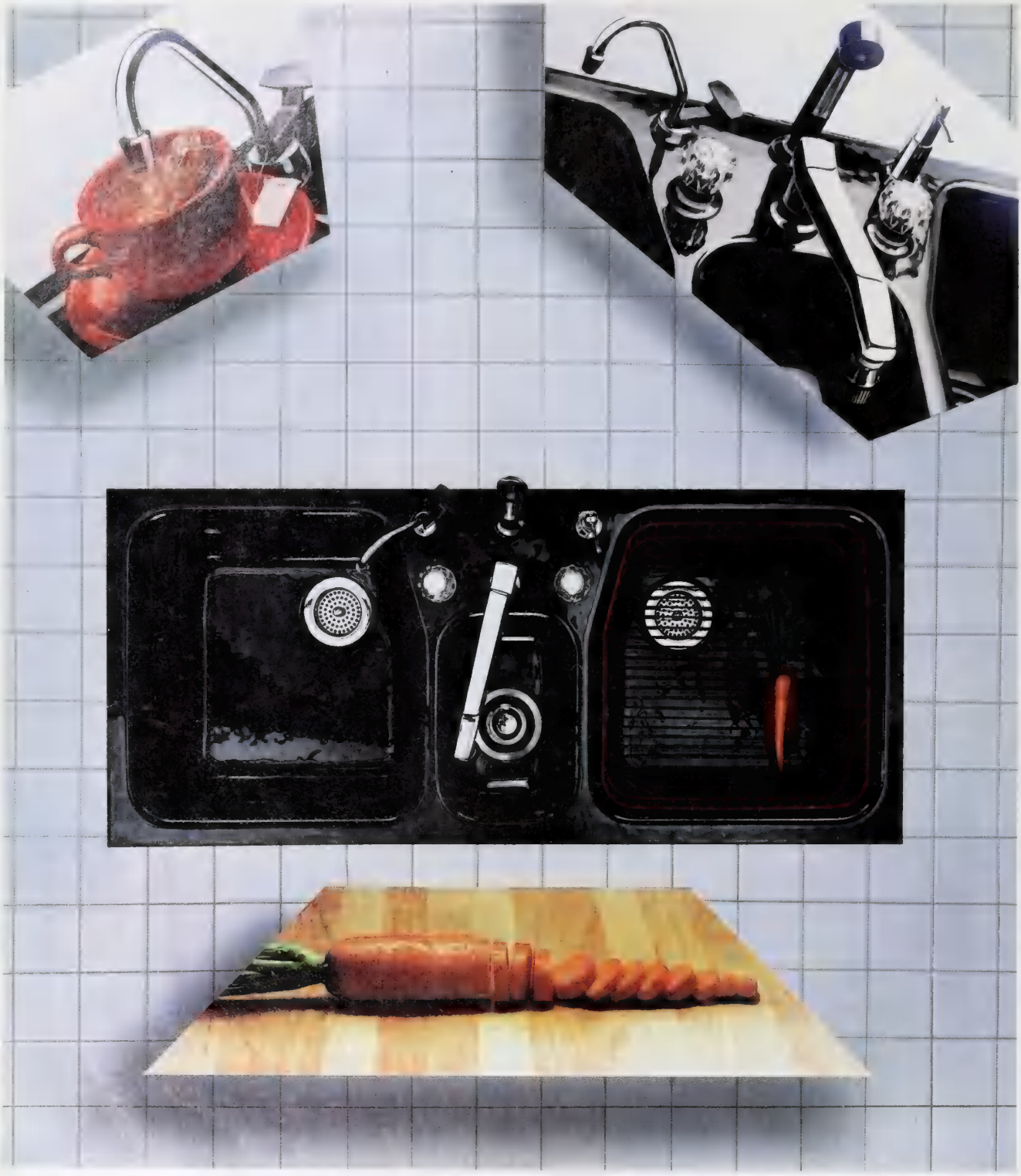
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THINKING ALOUD

"IN DECORATING A SUMMER HOUSE, YOU'RE NOT AIMING FOR CIVILIZATION BUT EXHILARATION— A CAREFREE SPIRIT THAT GREETS YOU WHEN YOU WANDER IN . . ."



Those of us who are fascinated by houses share, I suspect, a secret curiosity about how other people live. I know I often pause on a city sidewalk, struck by a chance glimpse of a chandelier-lit living room, caught up in the picture of life in a grand town house. It's in summer, however, that I'm able to indulge my fantasy of "trying on" another person's life when I rent a little cottage somewhere.

My motivation for renting, I tell myself, is to seek refuge in the country. But I suspect the real reason has to do with a chance to "play house" in a home very different from my own. This year, my husband and I will be spending some time in a stone fisherman's cottage off the coast of Maine. And I'll have a chance, once again, to creep like Goldilocks into inviting rooms and test out vintage rocking chairs and dream in someone else's four-poster bed.

However, perfect summer houses *are* very difficult to find. As has been the case for me, leases are signed because a house's setting is breathtaking or its proximity to the beach is seductive . . . though the interior may be far from ideal. It's easy to rationalize the situation by saying summer is for being outside. But summer is also for exercising your hidden sense of style—and there's no better decorating laboratory than an in-need-of-help summer house.

My first rule about rentals is to put everything you don't like in the closet. If that fills up quickly, pile lamps, pictures or whatever doesn't suit your taste behind a painted folding screen as designer Carolyn Guttilla's daughter does. A pro at renting, she takes three sets of comb-painted folding screens to each new house and uses them for everything from dividing rooms to covering up a radiator to creating colorful backdrops.

I always pack the car with an armload of pretty sheets to tie over big armchairs sofas and bed headboards *(see "The Irrepressible Slipcover," pages 88 to 95, for lots of ideas).* If I don't like the curtains, I simply take them down, fold them carefully and then drape inexpensive white gauze over the rods. One of the fastest ways to freshen a room is to trade weary lampshades for new white paper ones from the local dime store. For unattractive ceiling fixtures, a quick remedy is Japanese white paper shades. What a world of difference they make!

To dress up deck chairs, I bring along big, thirsty terry towels in a rainbow of bright colors and wrap them around pillows or simply drape them over webbed seating as an instant "slipcover." With a pretty quilt on the living room wall and pastel rag rugs to brighten the floor, my rental already feels like home!

What I never worry about in decorating a summer house is re-creating a "together" city look. After all, if summer is for barefoot living, why shouldn't decorating be equally carefree? With fun as the inspiration, look around you. Pick an armload of beautiful grasses and turn them into heart-shaped wreaths by wiring them to bent coat hangers. Search the beach for the perfect sculptural piece of driftwood.

Sometimes the absence of traditional decorating accessories can lead to charming inventions. A friend of mine recruited a ladder from his shed as a stand for "found objects" collected on long beach walks. Another designer I know created a living artwork. He took Polaroid photos of all his visitors and mounted them on the wall. By the end of the summer, he had a lively collage of memories.

The most important thing to remember about decorating a summer house is that it doesn't have to be "you"—at least not "you" in the way you're used to thinking of yourself. Now is your chance to silence that little voice that says, "I'm too sensible for ruffles and lace" or "white is impractical." Try an all-white scheme or indulge in Victorian fussiness. You may not be able to repaint your rental, especially in a far-out color like hot pink, but if that's your fantasy, never fear. Hang a bright solid-colored sheet on your wall, tacking it every two feet and draping it ever so slightly. For inspiration see the classical wall draping designer Robert K. Lewis created in the house on page 61.

In decorating a summer house, you're not aiming for civilization but exhilaration—a carefree spirit that greets you when you wander in from the beach, a picnic or a long hike in the woods. Treat your summer house as a fantasy, a very special place where you can discover a different side of yourself.■

JoAnn Barwick

JoAnn Barwick
Editor



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ON DECORATING & DESIGN

A PASSIONATE COLLECTOR OF THE WORLD'S MOST BELOVED PORCELAINS TALKS ABOUT THE VOCABULARY OF DESIGN AND WHAT IT HAS BROUGHT TO THE QUALITY OF HER LIFE

Her marriage must have certainly been made in heaven. After 57 years Mildred Mottahedeh's eyes still shine when she speaks of her late Iranian husband, Rafi, who introduced her to a subject that became their passion: the international world of ceramics. At 77-going-on-20, Mildred Mottahedeh is president of the porcelain manufacturing firm that is world-famous for the quality of the china it makes and the ambitiousness of its museum reproductions programs. She is *the* Renaissance woman of ceramics. Her expertise is so outstanding that this fall she will be undertaking her *fifth* trip to China to teach chinese porcelain makers how to work with modern kilns and technology.



Ceramist, collector and philanthropist, Mildred Mottahedeh

In the minds of many people Mottahedeh means the beautifully executed blue and white Chinese export porcelains that have graced dining tables for 20 years. The originals are, naturally, of Chinese manufacture to specific European order. Mrs. Mottahedeh explains how their collection began: "My husband and I established two separate collections which we called 'As Our Brothers See Us.' We bought everything we could find that depicted how we Westerners viewed the Orientals, and at the same time we also bought everything that showed how the Orientals were viewing us. Teacups, platters, plates, figurines—every piece showed a face, a stance, an outlook."

Experts say that the Mottahedehs' private collections rival those of the Metropolitan Museum of Art in New York City, the Victoria and Albert Museum in London and even that of the late Nelson Rockefeller, who engaged Mrs. Mottahedeh to start a world-wide reproductions program for him.

I asked Mrs. Mottahedeh about her extraordinary success. Without skipping a beat she replied that it stemmed from curiosity. "It isn't a matter of having had a wonderful education. You can feel genuine love for something without necessarily knowing anything about it. And it isn't particularly a matter of exposure either. You *do* have to be curious, however. And you have to be so curious that you actually find yourself learning without meaning to. Love and curiosity are great motivators."

How did she begin her lifelong learning? "Rafi brought in some pieces of Iranian pottery one afternoon and asked me what I thought of the stuff. I was a young interior designer then working for the best Park Avenue firm, and I just told him I thought it was awful. He then asked me how I would improve the form and the decoration. Well . . . that was all I needed. From that point on I began to study the history of ceramics. That history has led me to 90 countries, has filled five separate libraries between our offices, houses and apartments. It has led to lectures, seminars and teaching programs. That study has been my life."

I then asked Mrs. Mottahedeh to describe how she looks at an object. "I ask myself two questions: 'What can be added to it and what can be taken away?' The Chinese have taught the world that to reveal the flow of good design you have to get rid of all the stupid surface detail. We at Mottahedeh are now about to start reproducing some Sung pieces of the tenth century. Nothing could be added to these marvelous shapes, nothing should be taken away from the restrained decoration, not a brushstroke."

Mrs. Mottahedeh went on to describe modern trends in collecting. "We can show all the different periods of style the world has been through all together in a room. A few really telling pieces can do it. We can and do mix Sung with Mayan with modern Scandinavian when we're displaying pottery. I'm talking about a vocabulary of world design that speaks about the interrelatedness of all mankind."

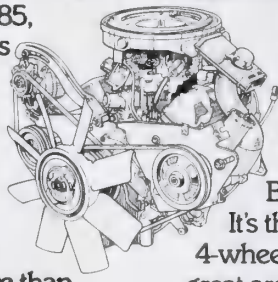
Mrs. Mottahedeh will be appearing in the final segment of the new PBS series *Heart of the Dragon,* a television documentary probing the culture of modern China. Airing July 22, Mrs. Mottahedeh will be talking about the vast influence of Chinese design on the manufacture and decoration of porcelain. Every major museum shop carries reproductions of famous Western and Chinese china collections at prices within reach of almost everyone . . . an important factor to Mrs. Mottahedeh whose natural warmth and generosity is reflected through the democratic availability of those porcelains that were only made to be set before kings. ■

—PAULA RICE JACKSON

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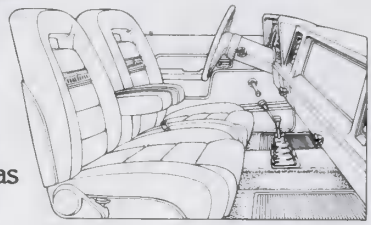
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all together. Buckle up!

COUNTRY CHARACTER

Rooted in countrysides from England to France to America, each object is chosen for the personality it brings home

Opposite: English tea roses, asters and violets bloom on Ralph Lauren's "Shenandoah" wallpaper, $75 a roll. In the corner is a fanciful American cupboard, $825, Habersham Plantation, which holds an international mix of tableware: Italian rooster-decorated earthenware dinner and soup plates, $12.50 each, pitcher, $17.50, Sigma; pink-dotted white faience plates from France, $30, dinner size, and $25, luncheon, Elan; unfinished Vermont maple wood bowls, $36 for three, The Country Loft; Irish decanter hand-blown by Simon Pearce, $41.50, and wire egg basket, $75, both Pierre Deux; rooster tureen with ladle, $60, Sigma. *In the cupboard's bottom shelves:* Painted Shaker boxes, $80, set of three, Neat & Tidy; "Shenandoah" chintz, $50 a yard, and "Alexandria" stripe, $40 a yard, Ralph Lauren Home Collection; oval apple basket, $52, Sweet Nellie. "Prospers" chair, $335, Habersham Plantation; Mystic Valley Traders wool throw, $99; copper pot, $55, Pierre Deux; field basket (shown with flowers), 23 inches long, $72, Sweet Nellie; rag rug, $10 per square foot, Thos. K. Woodard. *Below:* The flag-waving Uncle Sam ($125, Barneys) makes no secret as to his country of origin, nor do these new American folk arts: Parcheesi boards, $128 and $135; 11-inch-high tiger maple chest, $285; quilt patch pig, $14. All from Sweet Nellie. Grain-painted Shaker boxes, set of three, $70, Traditions. Rocking horse toy, $125, and quilted bear, $20, Barneys. Twig basket with hearts, $45, Elan. ►



Parcheesi anyone? These graphic gameboards, like the grain-painted Shaker boxes and miniature tiger maple chest, are new renditions of some of the most collectible American folk arts.



Antique chintzes inspired these new flower-filled fabrics; sunflower- and tulip-shaped ceramics are modern counterparts of castle and museum pieces

With flowers bedecking chintzes, framed prints and porcelains, it's clear that what you love in a country garden is what adds a special spark to your decorating. Setting the stage *(right)* is a tulip, rose and many-flowered chintz designed by decorator Mario Buatta. His motifs for both "Melanie" and the beribboned "Nancy" fabrics were culled from 18th-century document prints; both, $22.50 a yard, Fabriyaz. *On the skirted table*: Tulip-shaped creamware cup and saucer, reproduced from a drawing in the Musée des Arts Decoratifs archives, $150 a set of four, Mottahedeh; c. 1900 mahogany picture frame, 5 by 8 inches, $135, Swedish Cottage Antiques. *In the étagère* ($595, Bloomingdale's): Two-tulip porcelain vases, reproduced from originals in England's Chatsworth Castle, $125 each, Mottahedeh. Crystal decanter, $110; melon-shaped dish, $25; blue and white cachepot, $20; all, Bloomingdale's. Sunflower leaf creamware plate reproduced from an antique, $41, Cache-Cache. Blue and white plates, $5 each, Conran's. Butterfly lace pillow sham (partly in drawer), $58; heart-shaped pillow, about $40; lacy rectangular pillows (one is on chair), $52 each; all, paper white, ltd.; white-on-white Marseille spread, $325, Barneys. Bandboxes, newly made with vintage wallpaper, about 11 inches high, $75 each, Sweet Nellie; mohair throw, $260, Western Maine Weavers; wicker club chair, $395, O-Asian; Camellia botanical prints, c. 1950, $120 each, Cache-Cache; "Fairmont" chain stitched rug, inspired by old French Aubussin carpets, $630, Ralph Lauren Home Collection. ■

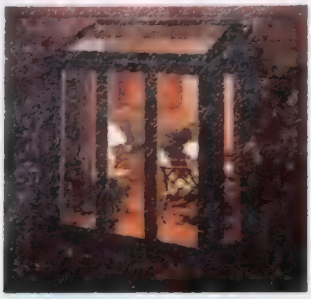
Editor CAROLYN EMS[illegible] CARTER

A country garden's worth of flowers sets the style *(opposite)* — from Mario Buatta's new chintzes to bandboxes made with old floral wallpaper

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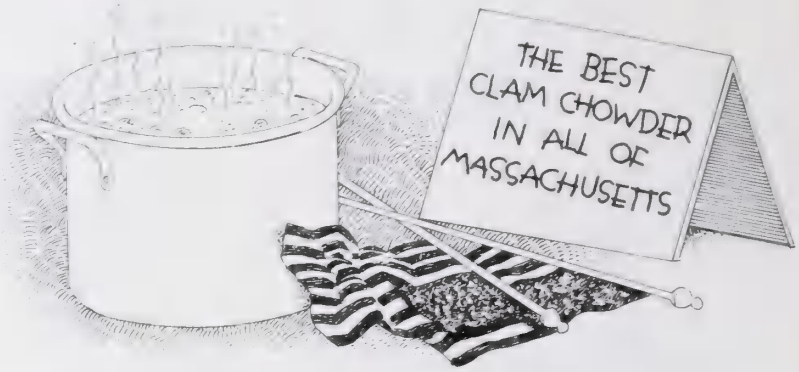
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VIEW FROM THORNHILL FARM



By DEE HARDIE

On the Fourth of July my father always put out the flags and made a pot of clam chowder. It was, as he called it, "the beginning of the chow-da season." For me it was the beginning of summertime in New England.

This July festivity was my father's act, his specialty. He even had his clams auditioned, as he had an agent. A friend just happened to be a clam inspector and so my father and his pot only received the most plump, the most succulent clams around.

Every weekend, from July 4 on, my father dove into that pot and made the best clam chowder in all of Massachusetts. At least that's how he billed it. He even had a costume. It was a long white apron he bought from the local butcher when butchers still wore straw boaters and paper cuffs.

Yet aside from my father's Saturday sortie into chowder, he didn't much invade the kitchen. Still there was a fixed menu every weekend. My mother, good 1930s wife that she was, cooked it, but I feel my father ordained it. There was fish every Friday, baked beans, soaked the night over, for Saturday supper. And before church on Sunday my father lavished cold beans on bread for breakfast. Sunday dinner was roast chicken or a lovely leg of lamb.

It doesn't sound like a very original menu, and I never took to my father's bean sandwiches, but it was comforting, as childhood food often is. We knew what to expect. We also knew never to speak at the dinner table if the baseball scores were on the radio at the same time. The Red Sox were as important to my father as the ingredients of his chowder.

His chowder is never touched by tomatoes, as in Manhattan. Heaven forbid, that's sacrilege. Clam chowder means heavy cream and fine onions, diced potatoes and the more clams the merrier. I never even give it the company of a cracker. We like our chowder rich and pure.

In a way I'm a renegade from my New England heritage, moving to Maryland, but *not* when it comes to chowder. In the summer I make my father's Massachusetts chowder, and what's more, when I make Maryland oyster stew in the winter, I always add, on the sly, bottled *clam* juice. It's my small wave to my father, and it makes *all* the difference. At least I like to think so.

And now I'd like to present my father's chowder:

1 cup finely diced onions
1/4 pound lean diced salt pork
3 tablespoons butter
3 cups chicken stock
1-1/2 pounds potatoes, peeled and diced, about 3 cups
1 bay leaf
3 dozen clams, shucked and their juice
1 cup bottled clam juice
3 cups milk
1 cup heavy cream
Salt and pepper to taste

Sauté onions and salt pork in butter until onions are soft. Add stock, potatoes, bay leaf and pepper. Cover, bring to a boil and simmer 10 minutes. Potatoes should remain crisp. Remove bay leaf. Mince clams, add to chowder with juices and cream and milk, reheat without boiling. Season with salt, and before serving add a knob of butter to each bowl. Serves 6.■



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WHAT'S NEW AND NOTEWORTHY ...

from crafts alfresco to Mexican cuisine and housebound kites

CHINTZ UNLIMITED

The hottest fashion fabrics this summer are very likely lying on the upholsterer's shelf! Culling from traditional English and Indian chintzes, fashion designers have happened on the full-blown beauty of cabbage roses interior decorators have loved for a hundred years. Ralph Lauren, for one, interpreted his "Charlotte" three ways: as wallcovering ($75 a roll), as upholstery-weight cotton ($50 a yard) and in a lighter version he uses for shirts to halter dresses. Shirt, $198. At Bloomingdale's. Hair by Yves Claude, NYC.



PAINTERLY WICKER

What Monet is to water lilies, Barbara Wrenn is to wicker. She applies her impressionistic signature to chairs at The English Way, NYC, and will revive your wicker for $75 to $125. "Old paint that clogs the weave isn't a problem—I work it into my pattern," says Ms. Wrenn. Her technique for the Lloyd Loom chair *(above):* an undercoat of almond-white Krylon spray paint, topped with small areas of sprayed pastels. She accents her pattern with watercolor pens, then coats the chair with Krylon clear acrylic. Contact Ms. Wrenn at The English Way, 115 E. 60th St., NYC 10022, or call (718) 625-3463. Her painted Lloyd Loom chairs are about $275.



PHOTOS OF CHAIR AND CHINTZ ROOM BY ELIZABETH HATHON

ARTPARK

On a 200-acre site near Niagara Falls is a cultural center of diverse attractions. Visitors to Artpark can wander and watch top craftspeople weave, blow glass, sculpt and invent before their eyes. Observe creative processes like Rena Pelag's ceramic-basket weaving *(left)*, or test your own talents at hands-on workshops, some specially geared for kids. This season begins June 26 with avant-garde installations such as Vito Acconci's upside-down "Bad Dream House" with furnishings on the ceiling. For a brochure and listing of open-air theatrical and jazz performances, write Artpark, Box 371, Lewiston, NY 14092.►

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Now there are the Heitzes, and the Jordans,



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nd the Montelenas, and some folks with rather
)dd names, like the Duckhorns, and the Stag's Leaps.

Yet today, even though there are more folks
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nproving the neighborhood.

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WRAPPING CAPERS

This Napoleon III stool's summer dress *(below)* starts with a big square scarf that's tucked under with upholstery tacks and bow-tied with a contrasting sash. The handiwork of Mark Strong of Yale R. Burge, this scarf slipcover art developed as a quick way to "reupholster" the shop's antiques—without committing to a fabric a client might not like. See more summer wraps and fine furniture at Yale R. Burge, 315 E. 82nd St., NYC 10021.



NET EFFECTS

How to create a summer canopy even if you don't own a four poster bed? The Mombasa Mirage kit has a lightweight fiberglass frame to suspend with eye hooks and then drape with nylon net. The kit, $80 ppd., includes a frame that fits any size bed, hardware and two seven-yard panels, available in 10 colors. For a free brochure call (800) 641-2345; (214) 641-5844 in Texas.

FOR YOUR SUMMER READING PLEASURE

Like any anthology, *Prize Stories 1985: The O. Henry Awards* (Doubleday, $17) is something of a grab bag, but that's half the fun. Works by famous authors—John Updike, Ann Beattie, Joyce Carol Oates—provide their usual pleasures, but those by lesser-known writers are especially good: Jane Smiley's "Lily" and Louise Erdrich's "Saint Marie." ● Most of the short stories in Lorrie Moore's *Self-Help* (Knopf, $15) are funny and scathing parodies of self-help manuals. Her articulate heroines—in various stages of love, loss and remembrance—are most memorable for their bracing lack of self-pity. ● Two of the most appealing characters in Elizabeth Tallent's *Museum Pieces* (Knopf, $15) are teenagers—Tara and her friend Nat—both survivors of divorce who live in Santa Fe. The author's brilliance in creating young girls is matched by the way she evokes the particular atmosphere of the Southwest. ● Barbara Pym fans will delight in a previously unpublished novel *Crampton Hodnet* (Dutton, $15). The setting is Oxford before World War II, and the Anglican clergymen, university dons and their long-suffering wives are seen through the eyes of one of Miss Pym's most delightfully perceptive and charming spinsters. Italian beach towels by Merona, $40 each.►



PHOTOS BY ELIZABETH HATHON; ILLUSTRATION BY LESLIE SZABO

FOR MORE DETAILS, SEE PROU



"MY DAUGHTER, THE QUICK-CHANGE ARTIST."

"Whoa! Guess who just blew through here? The *baby.* Wearing headphones, Reeboks and skintight blue jeans!

I don't know what happened. Or *when.* All I know is, I'd better call Spiegel. Have them pick up the size 6x Oshkosh jumpers I ordered last week.

Oh, the pickup's free. And then I'll check out the catalog for some Jordache sweatshirts and pants... size 8 this time. And while I'm at it, another Ralph Lauren blazer for me.

And a telephone answering machine. I have a feeling *someone* will be needing it!"

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JEANNE DZIENCIOL

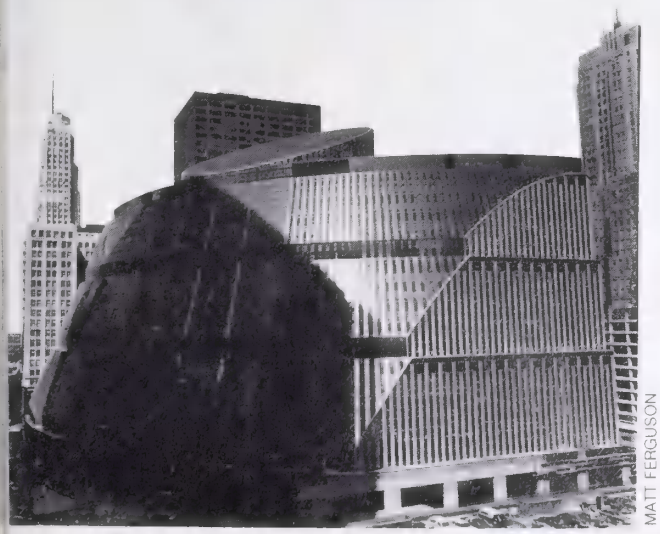
VIDEO SUMMER SCHOOL

If you've longed to be a master chef or gardener, here's how to set up a video summer school in your living room. New on videocassette, Craig Claiborne and Pierre Franey's *Master Cooking Course (above)* takes you through four menus, from salade mimosa to french apple tart, and includes the chefs' valuable hints (MCA Home Video, 60 minutes, $30). ▪ Plant authority Jerry Baker's *House Plant Tips and Tricks* keeps your thumb—and plants—green with advice on watering, lighting, insect control and more (Video Associates, 40 minutes, $30). ▪ *First Aid: The Video Kit,* developed with the Red Cross, teaches emergency basics from mouth-to-mouth resuscitation to shock prevention and includes an instructional booklet (CBS/Fox Video, 95 minutes, $40).

LOOKING SMART

New ways for kids to dream and to learn are what Marimekko has captured in its first Little People collection. One of its Big Picture fabrics *(below),* $30 a yard, is patterned with 11-inch windows that look out on starry nights and flying kites. Learning Wall Murals illustrate the A B Cs in five panels of vinyl-backed paper, $225; another imaginatively depicts numbers from one to ten, $95 for two panels. And, to help kids count to sleep, Marimekko's number motifs have been made into Learning Sheets by Dan River.





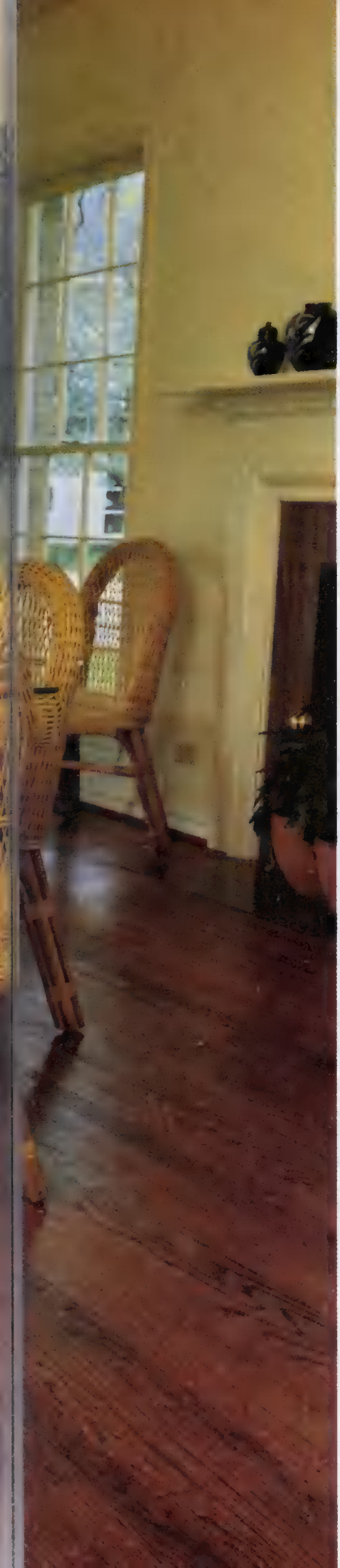
MATT FERGUSON

THROWING A CURVE IN CHICAGO

You may love it. You may hate it. But Helmut Jahn's starshiplike State of Illinois Center *(left),* as fellow architect and fan Stanley Tigerman says, is a sign that "Chicago is where the architecture action is." "We've taken a chance and won," declares another admirer, Illinois governor Jim Thompson. What's incontrovertible about the blue glass-sided and pink-trimmed center? Its people pleasing qualities. Where else can you renew your driver's license, eat lunch, view Illinois art, roam three floors of shops and catch the subway home? ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION





The Continuing Adventure: Chapter 3

A tale of haute cuisine in the People's Republic of China...

A customer of ours gave an interesting reason for buying a Chinese dining table made of rattan.

Recently she and her husband were vacationing in Guangdong Province in the People's Republic of China (origin of the sturdy table and chairs on the page opposite).

In one small town, they were invited to a birthday banquet.

"Thinking to show interest in everything," she writes, "I asked about each dish as it was brought to our table, family-style.

"Dish by dish, I discovered I was looking at bear lips, monkey brains, fried bats, chicken feet soup... Even the wine was made from snake blood.

"I found myself quite unable to lift my chopsticks. An uneasy silence and lack of eye contact became noticeable at our table. Finally a waiter brought a classic steamed fish, such as might be served in a Chinese restaurant in America. With relief, I ate.



"I'll never forget what happened next. My entire table, and the waiters, too, broke into applause."

Back home in Ohio, our friend decided to buy a Chinese dining table to encourage herself to develop a more adventurous appetite.

The one shown here is particularly well suited to large, lavish meals. Both table and chairs are made of core rattan twice as large in diameter as that used in most rattan pieces. The table top is three times as thick as typical rattan table tops. Six of the chairs will fit around the table if you choose.

For our photo here, we used tableware from all over the world. The plates and bowls are made in Italy. The knives, forks and spoons are authentic bistroware from France. The solid brass fruit



bowl comes from India.

To our mind, eating with a French fork from an Italian plate upon a Chinese table, with an Indian bowl for a centerpiece, is a fine way to remind oneself of remarkable meals in faraway places.

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People



ELIZABETH HATHON

HAUTE MEXICAN

Mexican food is on its way to new gastronomic heights thanks to Zarela Martinez *(above)*. As the creative force behind the seductive dishes served at New York City's new Cafe Marimba, Ms. Martinez combines Southwest ingredients in new ways, resulting in what she describes as "refined Mexican regional party food." Fish fillets are wrapped in corn husks, grilled over mesquite and served with cilantro-lime sauce.





PHOTO OF MAIL-ORDER PRODUCTS BY JERRY SIMPSON.
PHOTO OF MRS. KATZ BY LEONARD KUZMANOFF

A DIRECT HIT

Queen of the direct-market mail-order business, Lillian "Vernon" Katz continues to offer the "small, handy, indispensable something you didn't even know you needed." Her firm, begun in the '50s to earn pin money, now grosses over $110 million a year. Today Ms. Katz competes with such giants as Sears and Spiegel as well as 7,000 other catalog competitors she helped pave the way for. The 30,000 orders shipped daily from Mt. Vernon, NY, attest to her clever merchandising. No outrageous luxuries here!



DIANE SCHMIDT

THE KITE AS WALL ART

Some of the best kites in Chicago aren't blowing in the city's legendary wind. They're roosting on the wall as full-time art. The man behind their soaring graphics: artist Michael Thompson *(left)*. For Mr. Thompson, who taught himself kite making from library books, painting kites is a breezy interlude from his serious abstract art. Look for his high fliers, $100 to $250, at Michele Fitzsimmons Gallery, 109 W. Hubbard St., Chicago, IL 60610.■

Editor CAROL COOPER GAREY
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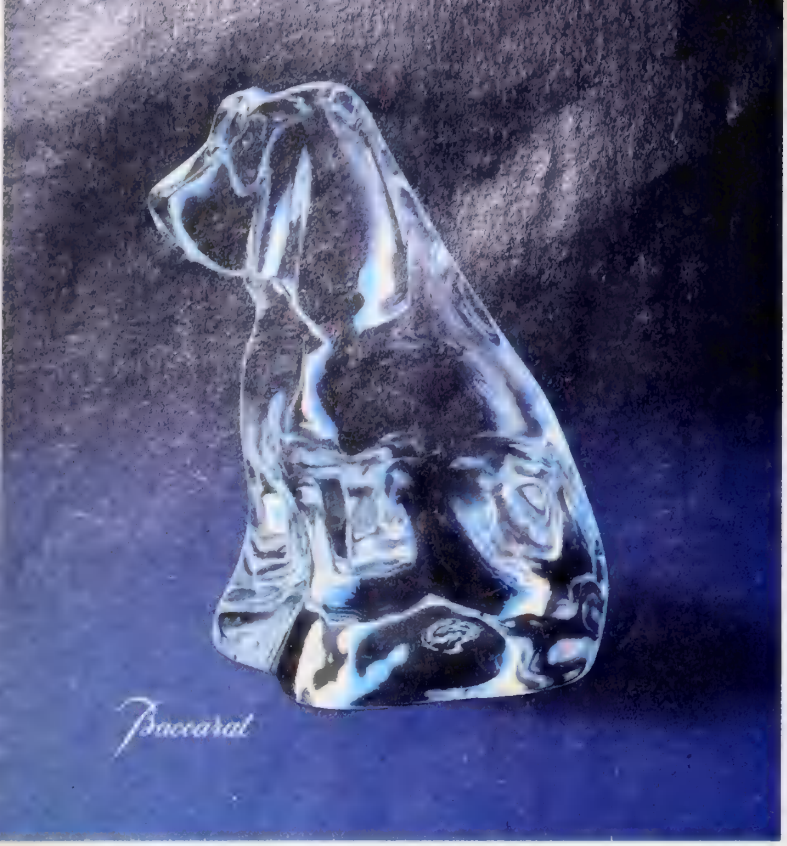
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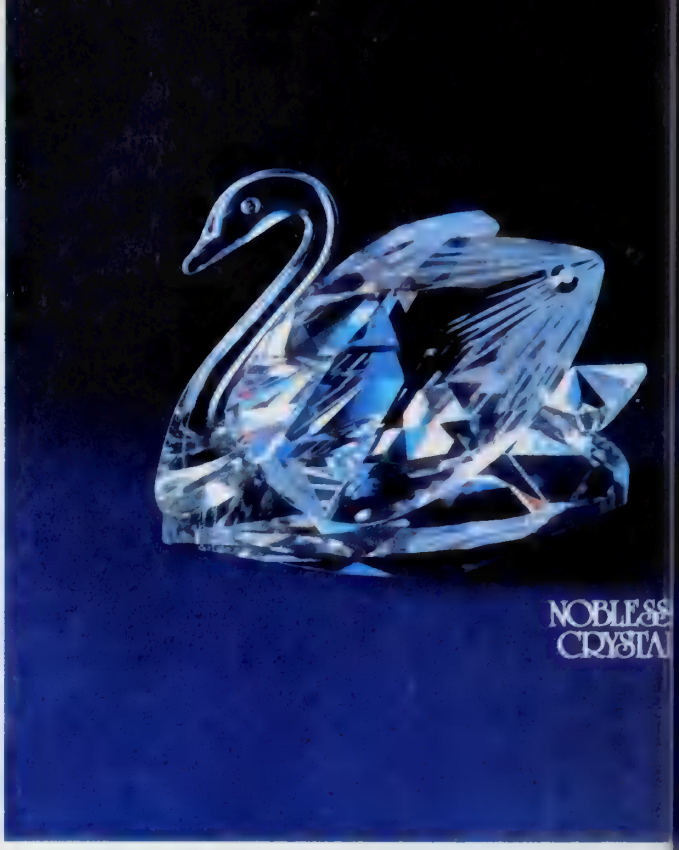
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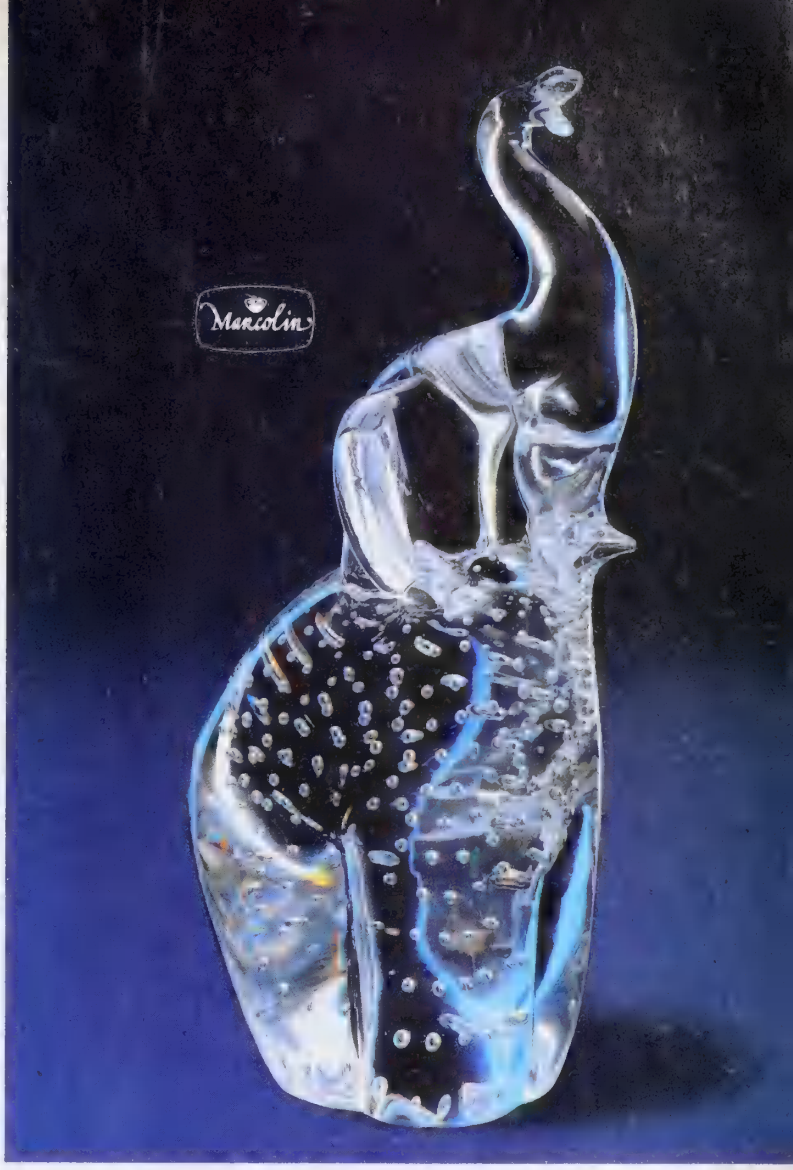
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ne of the many ways you might display them in your home.

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The Indian Hills Mall
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Westminster Mall
Westminster
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Clocks, Etc.
Lafayette
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Clocks, Etc.
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Dekor International
Mission Viejo Mall
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Dublin Clocks
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Ted's Clock Emporium
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Brea
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813/521-1803

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Ye Olde Clock Shop
St. Augustine
904/824-1931

GEORGIA
Accents Home Stores
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Duluth
404/476-8484

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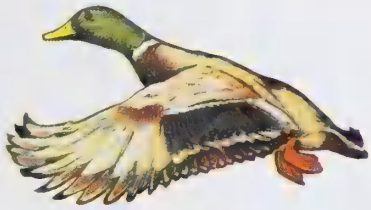
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AT HOME WITH ART

WHETHER IT COST YOU A LOT OR A LITTLE, THE ART THAT YOU HANG ON YOUR WALL DESERVES A SUITABLE FRAME

By NANCY KAUFMAN

The attic of my country house is filled with the overflow from the closets in my city apartment. But even attics have limitations, so recently my husband and I began poring through stacks of boxes and cartons to decide what items could be used, what should remain in storage and, alas, what must finally go to charity.

Being in the art business, I have purchased or been given many pieces there is just no wall space for—until now, when faced with the decision of either hanging a piece or finding another home for it. Preservation is part of the problem. Attic conditions—mainly the unstable temperatures—are not conducive to long life for most art that is either in need of a frame or already in an old one.

Rummaging through the attic we uncovered a small pastel drawing, a long-ago gift from friends living abroad—not a valuable piece but one rich in sentiment. Also there was a print my daughter loved; it was done by a little-known New England artist and showed horses grazing. Anything resembling a horse has significance in my family, so it was time to do something with this print.

Although the drawing and the print required frames, I had no intention of providing an elaborate setting for either work. However, the effusiveness with which my husband and daughter greeted these rediscoveries told me I had to consider posterity when handling them.

Those of us who deal with art professionally know that a good framing solution can lend character to a modest work and, conversely, a bad one can diminish the importance of a valuable one. Frames can be looked upon simply as utilitarian objects that hold the glass or plexiglass protecting the art, but I regard them as significant accoutrements of the objects enclosed, no matter what the value.



Gold leaf frame with a silk island mat

In my home as in any home where visual stimuli abound, frames take on special importance. Good framing can reduce the contrast between what is important and valuable, and what is treasured by a family but is less significant. It can also define space for the art or object, separate it from furnishings and architectural details and create a setting for looking at the work.

Dennis Florio is a New York City framing and installation consultant whose impeccable and demanding taste when dealing with any kind of object has endeared him to me as well as to art dealers, other corporate art advisers and private collectors around the country. Mr. Florio puts the question in perfect perspective: "Anything can look good when placed in the right frame—that's my business."

How to find this kind of expert framing advice that Dennis Florio offers a client? Often from the art source itself. If you purchase from artists or galleries, ask their recommendations. They usually know who does quality work in their area. Before you frame, however, it's important to know what you've got. If it's an heirloom from your attic or an historical piece from a country auction, for example, you'd be wise to call a local museum or exhibition space for advice. If you've shot the moon and purchased a piece that requires an antique frame or framing that reflects a specific period, a curatorial department at a museum—American painting, for example, or European painting—should be able to direct you to framers who stock these items. In New York City, Julius Lowy Framing and Restoring Company and APF, Inc., provide every conceivable kind of frame.

When framing historical work, APF vice-president Siggy Schatz says, "We often try to re-create a frame the way the artist would have made it or wanted it." Although historical accuracy is one answer, professionals like Messrs. Florio and Schatz stress that there is more than one suitable framing solution for every work of art. The so-called right frame is a response to expert advice, personal taste and the space the work will occupy.

Two basic methods are used to place art in a frame: floating it on rag board so the entire work is visible, or surrounding it with a mat. An *island mat* surrounds a work but doesn't touch it; a *window mat* covers part of a work without obscuring important any identification mark.

Matting can be any size. You'll find that a very wide mat can set off a small

(Continued on page 44)

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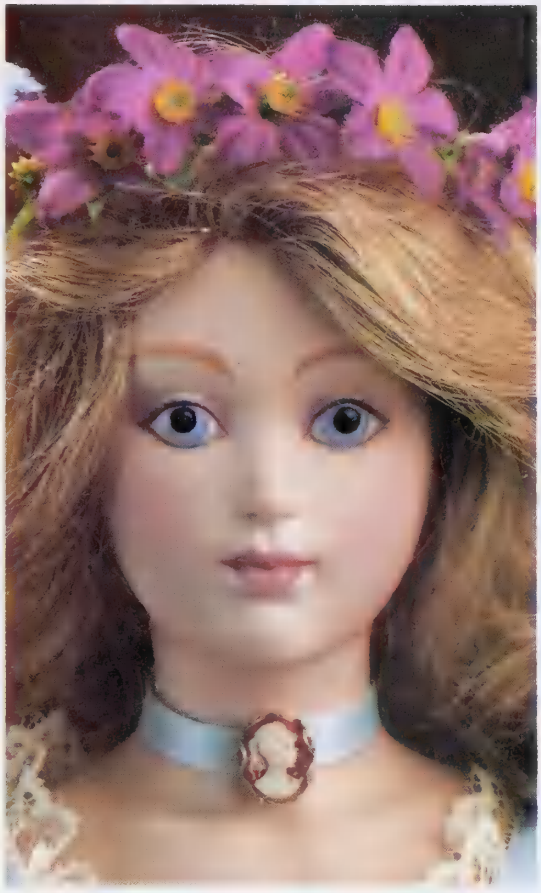
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For here she is, ready to
nce the night away. Her
wn an elegant sweep of
feta ending in ruffles of
licate lace. Her hair a mass
golden curls, crowned by a
eath of dainty azaleas. On
r slender neck is a blue
in ribbon (Amy's favorite
lor) adorned with a
iniature cameo.
Indeed, from her hands,
et and head, *handcrafted* of
ne bisque porcelain, to her
licate features that have
en *hand-painted* with
ving care, Amy is a master-
ece of the dollmaker's art.
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AT HOME WITH ART

Continued from page 40

image and keep it from getting lost on the wall. Be conservative where color is concerned; generally, off-white, ivory and shades of beige get the best results.

Frames can bring out color in a work. As matting intercedes between art and frame, a frame with a well-chosen color does not conflict with the art. In addition to the prevailing taste for black painted wood and pale wood frames, darker tones—including my favorites, an almost burgundy tone called "purple heart" and bloodwood, an auburn red—are now available. Matte-finish metal frames also come in a variety of colors.

Sometimes special effects with frame and mat dramatize a work of art. Recently I asked Dennis Florio to frame a small oil-on-paper painting whose central image was a pink-red cherry in a "landscape" of black and the same intense hue. His solution was to float the work on black silk-covered rag board and surround it with a black frame. The solution seemed a bit radical, but the results perfectly suit the mysterious and irreverent qualities of the work.

When framing anything that has artistic, monetary or sentimental value (such as the two works resurrected from my attic), always use museum- or archival-quality materials. Matting materials other than 100 percent natural fibers—linen, silk or pure rag cotton—contain chemical fibers that cause paper to stain and spot. Thus, all materials that actually touch the art should be non-acidic. (This is called conservation framing.) In addition, art should never be cut, folded or altered in any way to fit a frame. A frame should fit the art, not the reverse.

For children's art and inexpensive reproductions, low-cost framing and do-it-yourself kits make sense. Those large-edition posters that come from cultural institutions or announce public events can be set off with metal section frames (cheaper than welded metal) or by a process called shrink wrapping, in which the poster is laid on a board and enclosed tightly in a clear acetate skin.

Anything you own that is worth displaying deserves an appropriate setting. For art and any other object that requires a frame, no matter how much or how little you paid for it, the frame is an integral element of that setting. The more suitable the frame, the more the work will reward you.■

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FOLLOWING TEXAS'S BLUE HIGHWAYS IN PURSUIT OF FRONTIER DECORATIVE ARTS— FROM PAINTED FINISHES TO BIEDERMEIER FURNITURE



Rawhide chairs sit beside a painted mantel at Winedale's 1855 Lewis-Wagner house.

By CLAIRE WHITCOMB

Whether or not it's April and bluebonnet season, you scarcely need an excuse to head out from Houston to Texas's farm roads. There, in little towns where time holds its breath, you can pick up the scent of a fascinating true-west story. Rather than John Wayne-style cowboys, it stars the Texas Germans, who flocked to the Lone Star State from the 1830s to about the 1870s. Though some of their adventures could be the stuff of Hollywood, theirs is basically a quiet tale given voice by fine furniture, painted finishes and a rich decorative arts legacy.

The Germans numbered 7,000 in 1850. Though they comprised only about six percent of Texas's population, they accounted for a full third of its cabinetmakers. Obviously their European apprenticeships served them well. So did their determination to re-create their old world anew, complete with graceful Biedermeier tables and stenciled borders around hand-hewn parlors.

My first stop on the trail of their heritage was Round Top, two hours northwest of Houston on Farm Road 1457. With a population of 87, Round Top is the kind of sleepy town where pickup trucks and Old West porches remind you of *The Last Picture Show*. Sheep graze outside of Pam's Hair Fashions; the screen door on Klump's Grocery, bedecked with vintage Coca-Cola signs, swings shut with a timeless echo.

You almost aren't surprised when you come upon a split-rail fence and an enclave of log cabins in the center of town. This is Henkel Square, a restored village run by the Texas Pioneer Arts Foundation. As quiet and unpretentious as Round Top, it's one of the crown jewels of Texas regional decorative arts.

You enter Henkel Square, which is open daily from noon to 5 P.M. (admission, $2; children, $1), through an apothecary shop. Before you is a circle of 15 buildings—and a short course on the possibilities of log cabin design. The crude, probably slave-built c. 1850 Phelps house contrasts with the stately, two-story c. 1840 Muckleroy home, complete with a breezeway, front *and* back porches.

You're guided through the square by a docent and you may find a number of Houstonians on your tour. Many "city folk" are restoring old German farm houses in the Round Top area as country



A Texas-style hat rack adorns a log smokehouse at the Winedale Historical Center.

homes. The reason they make pilgrimages to study Henkel Square is the beauty of its details: false painted bricks decorate one of its porches, laundry bluing colors a log kitchen, elaborate stenciling re-creates wallpaper in a bedroom.

Plain, unadorned walls seem to have gone against the sensibility of the Germans in this area. In the absence of moldings and stenciling, they embellished with three and even four colors of paint—one to simulate a chair rail, a second for the dado and window trim, a third for the walls and perhaps a fourth for the ceiling.



Restored log cabins at Round Top's Henkel Square range from tiny to two story.

I was fortunate to have as my guide Mrs. Faith Bybee, who with her late husband, Charles, founded Henkel Square about 30 years ago. A familiar Round Top figure, Mrs. Bybee is fearless in her brown jeep and untiring as a preservationist. As she looks around, one eye is always on the past. "You can just imagine the Indians coming over that hill," she tells me at one point. Indeed, when she first saw Henkel's neglected house in the 1950s that feeling must have been even stronger.

Then navigable only by dirt roads, the Round Top area was still filled with many descendants of the original German settlers. Then, too, the furniture they crafted abounded, though often relegated to back rooms and barns. In the 1950s and '60s uncovering the area's wealth of regional antiques was a process of groping in the dark. "In the beginning, no one realized there was any sort of *body* of Texas-style furniture," says David Warren, collections and exhibitions

(Continued on page 49)



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TRAVEL

Continued from page 47

curator of the Houston Museum of Fine Arts and co-author of the 1975 *Texas Furniture*, still *the* Lone Star antiques collectors' bible.

"We've all learned so much since we began," says Mrs. Bybee. She's still learning, too, about the way she thinks Henkel Square should be—trading a late bed for an early one, planning a folk art room, thinking about removing wallpaper in a kitchen. One out-of-place item she won't remove, however, is the Ohio settle in the Schuhmann house. Since the piece so strongly resembles a Texas German work, Mrs. Bybee was initially fooled as to its provenance. "I keep it here as a lesson," she says, noting that many Missouri and Louisiana pieces are also being mistaken as Texan. She adds with a smile, "I've gotten my money's worth of pleasure in telling its story."

If you spend a little time walking around Round Top, you'll see that Mrs. Bybee's passion for pioneer arts extends well beyond Henkel Square. Head towards the 1866 whitewashed Bethlehem Lutheran church, southwest of the town square, and you'll see two tiny log buildings connected by a roof. These are the once-lost forts of Stephen F. Austin who, with a brave band of followers, settled Texas in the 1820s. Found under an area barn, these forts were restored by Mrs. Bybee. Continue down the road and you'll pass the home of the church's organ maker, a cigar factory, a buggy shop and other buildings in various stages of restoration. None are open to the public as yet, but all have been taken under Mrs. Bybee's wing.

Though Round Top is the quintessential small town, it's no stranger to sophistication. Just north of the city limit on Farm Road 2714, you'll see what appears to be a grand barn on a rise. Actually, it's a concert hall and the pride of the Festival Hill music school, founded by world-class pianist James Dick. Year-round there are excellent concerts. For details, write Festival Hill at Round Top, PO Box 89, Round Top, TX 78954.

Four miles from Round Top is the Winedale Historical Center (open Monday through Saturday, 10 A.M. to 6 P.M.; Sundays, noon to 6 P.M.) with docent-led tours available on the weekends or by reservation (admission, $2). Founded by another great collector, the late Miss Ima Hogg, whose Bayou Bend estate is now part of The Houston Museum of Fine Arts, Winedale shows the German arts at one of their finest flowerings.

Its two showstopper restorations, the 1855 Lewis-Wagner and 1861 McGregor-Grimm houses, are quite a contrast to Henkel Square's more humble pioneer homes. Aside from their large scale and sophistication, what's most striking about them is their interior paint. Freehand borders of morning glories, roses and a host of flowers rim a room in each house. In a parlor, floral motifs exuberantly extend to the ceiling; in a sitting room they comprise an over-mantel mural. Interestingly, all this decorative painting is the handiwork of the same artist, hired to work on two houses that were originally located miles apart.

Also remarkable are the luscious pastel colors of the walls. In the McGregor-Grimm house, for example, the entry's rosewood- and oak-grained doors open onto a sky-blue hall decorated with trompe l'oeil pillars. Upstairs and down are two breathtakingly pink bedrooms and a third in peppermint-green. Winedale's houses are also notable for their Texas furniture, most of which was collected by Miss Ima, as its founder is affectionately known.

If you're hungry for lunch, you can grab a burger (and a quick game of pool) at Wagner's, the only outpost of civilization on the unpaved road that leads to Winedale. Or you can take a picnic and wander along the center's nature trail. I retraced my steps back to Round Top because it was Saturday and the sign over Birkelbach's Café proclaimed that Saturday and Sunday were the only days for barbecue. Consequently, the café was hopping. It offers beef, pork, sausage or chicken barbecue, served German style with noodles, sauerkraut, beans and wonderful homemade bread.

When is the best time to head to Winedale and Round Top? April, of course, is the time for bluebonnets, house tours and the fine Round Top antiques show, also held in the first week in October. For details write Emma Lee Turney, Antiques Productions, PO Box 66402, Houston, TX 77006. In summer at Winedale there's a Shakespeare festival held in a converted barn. For a schedule write the Winedale Historical Center, PO Box 11, Round Top, TX 78954.

Any season is fine to try your hand at antiquing. Though Texas pieces are now hard to come by, the following dealers are worth a visit: The Daisy Antiques in Round Top; Ann Hundley's and Aggie's

(Continued on page 50)

TRAVEL

Continued from page 49

Antiques in Bellville; Nancy's Antiques and Catherine Newton Antiques in Brenham and The Hackberry Tree in Chappell Hill, next door to Stagecoach Inn, a house museum.

After Round Top, I wandered towards San Antonio, where I stayed at the aptly named La Mansión del Rio. Looking out at the very Spanish river walk from my window, I seemed a world away from the German culture I was pursuing. However, San Antonio's King William historic district pays tribute to the prosperity the Germans found in the New World. Its impressive homes range from Romanesque to Greek Revival to gingerbread. Though currently well kept, as recently as the 1960s many were run down or divided into low-income apartments. Their restoration is due largely to the efforts of the San Antonio Conservation Society. Stop in at its Italianate headquarters at 107 King William Street for a free walking tour brochure of the area. Also ask to see Michael Moss's exquisitely crafted renditions of early Texas pieces. His candlestands, chests, benches and lanterns range from $200 to $700.

For Texas antiques, visit Horse of a Different Color at 140 W. Sunset Road. Run by Fred Pottinger and Tom Messer, it's marked only by a sign with a horse at the road. Up a driveway are three superbly designed buildings with an unusually large share of old Texas pieces.

From San Antonio, I drove a half hour north to New Braunfels, a city where German was virtually the only language spoken as recently as the 1920s. My first stop was the Sophienburg Museum. Its exhibits recount the travails of the town's founder, Prince Carl of Solms-Braunfels, and 200 German immigrants. A member of a group of German nobles who went into the business of bringing their poorer compatriots to Texas, Prince Carl arrived in the New World to find his deeded land deep in Comanche country. Scrambling quickly, he came up with a small tract that is now New Braunfels. However, the immigrants received only 10 of the 320 acres they'd been promised. And there were no signs of the schools, churches, tools and livestock that had helped lure them from the fatherland. Though Prince Carl's agreement stipulated that any unhappy immigrants would be provided with a passage back to Germany, all stayed, enduring disease and hardship and producing a number of extremely fine cabinetmakers.

One of the most noteworthy was Johann Jahn, whose child's rocker and chest are at the Sophienburg Museum. His works are also exhibited in the restored Lindheimer House at 489 Comal Street and in the Baetge House and the just-opened Museum of Texas Handmade Furniture, both at Conservation Plaza on Church Hill Drive. All offer superb examples of Texas craftsmanship.

For me, the story of Texas's German culture ended with the half-timbered houses that line the streets of New Braunfels (an excellent walking tour booklet is $2 at the Sophienburg Museum). But it continues in Fredericksburg with its excellent historical society and Sunday houses, used as weekend residences when Germans from outlying farms came in for church. It continues, too, in a host of small towns. Names like Schertz, Kerrville, New Ulm offer overt clues as to their heritage, but there are many others to explore, from Fayetteville to Industry. A good guide book to help you plan your route: *Hill Country*, by Richard Zelade. It's $12 by mail from the Texas Monthly Press, PO Box 1569, Austin, TX 78767.■

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JULY 1985

IN THE BLUE RIDGE MOUNTAINS OF VIRGINIA...



MICHAEL SKOTT

For a busy family summer means escaping to an almost forgotten way of life—to a town where everything revolves around the growing season ▶

IN THE BLUE RIDGE MOUNTAINS...

When Cornelia *(below)* and William Wickens bought their 1850 Virginia house it had no back porch. The new addition *(inset)* with its gingerbread trim mimics their front porch, providing them with outdoor dining space and panoramic views.➤





"It's not Victorian interiors I love so much as the front porches. It's *that* feeling I wanted to carry inside."

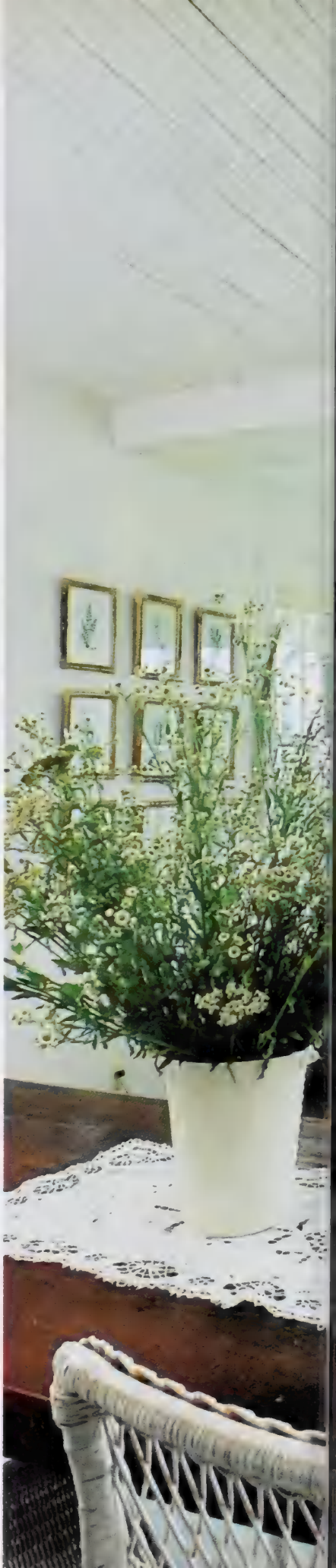
Some people look for country houses in chic places. Others feel that the best escape on weekends is to be absolutely alone in the woods. But Cornelia and William Wickens wanted to be part of a traditional small town where life goes on much as it has for the past hundred years. "On summer evenings we adjourn to the front porch swing or rocker, talk to our neighbors and listen to the crickets, just as people have always done here," says Ms. Wickens about their 1890 house, which faces one of the main streets of a tiny Blue Ridge Mountain town.

Like so many buildings of its vintage, oriented toward the street, this frame house had no back porch and few windows facing the magnificent mountains. "The best view was from a window above the kitchen sink," says Ms. Wickens, "so we moved the kitchen into the old dining room and knocked out other small rooms to make one large family-dining room." New windows and a double door *(right)* open to the new back porch, which rises high above a wide field recently planted with Mr. Wickens's fruit trees and vegetable garden and Ms. Wickens's herbs and perennials. "Compared with everybody else in this town—where life revolves around the growing season—my husband and I are just novices," says Ms. Wickens. "A neighbor of mine in her mid-nineties is the best gardener in town. She's already out working every morning in summer when I get up—an inspiration to us all!"

As simple and unpretentious as the owners' vacation style is the decorating in all rooms—inspired, Ms. Wickens explains, by Victorian front porches. "I've always liked the Victorian look, but not when it's dark with too much brown and lots of gilt. What really moves me is all the white, the wicker and straw matting used on front porches. I even painted the floor inside with porch paint.

"White as a background for natural things has always been a passion of mine," continues Ms. Wickens who, with her husband, son and daughter, collects field flowers and birds' nests and gathers herbs to dry. Some of the wicker as well as the green glazed pottery on the porch table (*preceding pages)* comes from Ms. Wickens's shop, Liberty, in Georgetown.►





In the small sitting room *(above)* Ms. Wickens has added to her basic white scheme a couple of pine pieces and two twig rocking chairs. Ceiling lights here and in the family room *(right)* were converted from old gas fixtures.

IN THE BLUE RIDGE MOUNTAINS...



IN THE BLUE RIDGE MOUNTAINS...

Homespun fabric, originally the back of an old quilt, was used for the bedspread in the master bedroom. Cornelia Wickens used old linens for a dust ruffle and curtains here and in her daughter's bedroom (inset). PHOTOGRAPHER: MARY EMMERLING

FOR MORE DETAILS, SEE PRODUCT INFORMATION





MADE FOR EACH OTHER

Ultramodern decorating takes a decidedly classic turn when a master of design's new furniture collection makes its debut in a masterful Georgian setting

It takes experience and a knowing eye to recognize an opportunity to play matchmaker. Robert K. Lewis saw it right away when House Beautiful asked him to decorate the prestigious Epaphroditus Champion House *(below)* in East Haddam, Conn., with the new Facade Collection designed by John F. Saladino for Baker Furniture. On the house's side were its Georgian provenance, exquisite woodwork and paneling, twin parlors and a handsome entry *(opposite)*. On the furnishings' side was an avant-garde collection that reflects Mr. Saladino's love for Palladian lines and classicism. Mr. Lewis also selected pieces from Baker's Stately Homes Collection to complement the house's own era. The mix was a match.

Having just returned from a tour of London's country houses, Mr. Lewis had been particularly impressed by the Georgian architect and designer Robert Adam. Like Adam, Mr. Lewis saw his own opportunity to interpret the classics. Entry swagged with linen from Gretchen Bellinger; Etruscan fragment from Irreplaceable Artifacts.►



LIZZIE HIMMEL

Opposite: **Balanced contrasts—a reproduction Regency spoonback chair and an avant-garde lacquered console table. The swagged entry enhances the triglyph cornice; Oriental planter and ginger jar evoke an eclectic, classic mood.**



MADE FOR EACH OTHER





armless chairs, octagonal book table, glass and brass coffee table all designed by John F. Saladino or the Facade Collection, Baker Furniture; sofa fabric, Jack Lenor Larsen; armless chair fabric, Yves Gonnet; border wallcovering, Clarence House; paint, Benjamin Moore; brass andirons, William H. Jackson; leather bench, Florence de Dampierre Antiques; spatterware bowl on coffee table, Gordon Foster; jars on brackets, Christopher Hyland; Aubusson carpet, Coury Rugs; architectural prints, Ursus Books; white lamp, Nuri Farhadi; brackets, Old Versailles.►


MADE FOR EACH OTHER
CHIPPENDALE



The zest of today's decorating has replaced period-perfect rooms: Color is punched-up and classic lines are softened for comfort

The house posed a great challenge," says Robert K. Lewis. "I was so strongly influenced by what I'd seen in England—authentic neoclassic decorating of domestic interiors—that I felt I had to carry out in the *American* style what neoclassicism signifies today. It means color, it means a love for the pure geometry of a room, it means keeping lines clean, it means accessorizing with the skill and patience of a collector. All this was reflected in the Saladino pieces in the Facade group and in the Stately Homes pieces we decided to use.

"For example, the house had twin parlors, side by side. One we did up as a library *(opposite)* while the other we did as a high-style parlor. From the Facade Collection we chose a desk and a bar for their sculptural qualities." The bar's design is patterned after the 15th-century Palazzo Rucellai in Florence; its exterior is taken from that building's classic rusticated stone. The leather-topped writing table is also designed after stone plinths found in Greek and Roman architecture. Mr. Saladino's version of a vitrine is the glass-paneled porcelain cabinet *(below)* in the living room. Says Robert Lewis, "well-upholstered armless chairs and sofas feel right at home in this setting... as comfort always does." Havering Stripe curtain fabric by Cowtan & Tout; armless love seat silk upholstery from Jack Lenor Larsen; Tizio lamp from The Lighting Center; painting by James Peale at Hirschl & Adler Galleries; sculptural fragment, Nuri Farhadi.►



John Saladino's concept of ultramodern furniture is derived from the classics of antiquity. Robert K. Lewis's vision comes from the 18th century's ideas about neoclassic tradition.

Always working with the bold architectural elements in a room—a fireplace, full- and over-mantel paneling and rich, multi-edged cornices—Robert K. Lewis accentuated the house's high-style Georgian character. In the dining room *(opposite)* high ceilings look and feel even higher due to Mr. Lewis's use of one low-level scale of furniture: The buffet-sideboard *(below)*, the dining table and the tub dining chairs are almost all the same height.

Increasing the modern sense of space, he left the floor bare but dressed it with handsome 20-inch marbleized octagons accentuated with smaller diamonds painted in a soft shade of apricot. The large blocks harmonize with the travertine-topped buffet, blending also with the subtle gray of the painted paneling. Tub chairs add a sense of solidity.

The "mix" in this room combines a glass and metal dining table with chairs upholstered in Cowtan & Tout's Dover cotton to match the balloon shades. Sterling flatware, crystal stemware, linen napkins, Thaxton; Minton and Wedgwood dessert plates, Bardith Ltd.; painted whatnot, Florence de Dampierre Antiques; amethyst glass, Nuri Farhadi; china, Bardith Ltd.; painting over mantel, Hirschl & Adler Galleries; paint, Benjamin Moore; floor executed by Susan Cooley.►



Accessorizing the dining room exercised the limits of decorating judgment. Given the freedom of such avant-garde pieces as the dining table and big-based sideboard, Mr. Lewis selected old glass and antique china. At each end of the mantel *(left)* a pink cachepot is filled with wildflowers.






MADE FOR EACH OTHER

Traditional English furnishings fill the sunny master bedroom whose modern spirit is reflected in a pair of sleek, pared-down chairs

In decorating a house whose historic style is as prominent as this one is, there's always a temptation to stick with prescribed formulas that reflect nothing of today's own looks," says Robert K. Lewis. "You find yourself thinking that a living room *has* to have a border around a wall or you have to sit on camelback sofas. You get stuck thinking that a contemporary arrangement of furniture is an affront to the 'integrity' of the house. Period-perfect decorating is one of the quickest ways to vitiate the true quality good, classic design has to offer. The classics of the Greeks and Romans are vital because they can survive translation from one era's point of view to another."

The most intimate room in the Epaphroditus Champion House is the master bedroom, which also has more pieces from the Stately Homes Collection than any other room: the bed, the four-drawer chest, the pie-crust bedside table and the handsome mirror. The leather-topped, oak-veneered card table was designed by Mr. Saladino for his new Facade Collection as were the two armchairs. Sky-blue linen reefed curtains tied with tassels play off the tassels in the Rose Cumming cotton chintz used for bed hangings. Reflecting the 18th-century passion for blue and white, Japanese ginger jars from Ann-Morris Antiques; Aubusson carpet, Dildarian; sheets, Fieldcrest; silk strié chair upholstery, Jack Lenor Larsen; white bedspread, Barneys; curtain fabric, Van Maele linen at Gretchen Bellinger; lamps, George Kovacs.■



Robert K. Lewis positioned the bed to take advantage of the daylight and, reminiscent of England's great houses set in their own parks, the bed has its own view of the Connecticut River.

FOR MORE DETAILS, SEE PRODUCT INFORMATION


MADE FOR EACH OTHER

FIRST-CLASS STYLE BY MAIL

Using Spiegel's mail-order catalog, a young couple decorated an entire barn—without leaving home

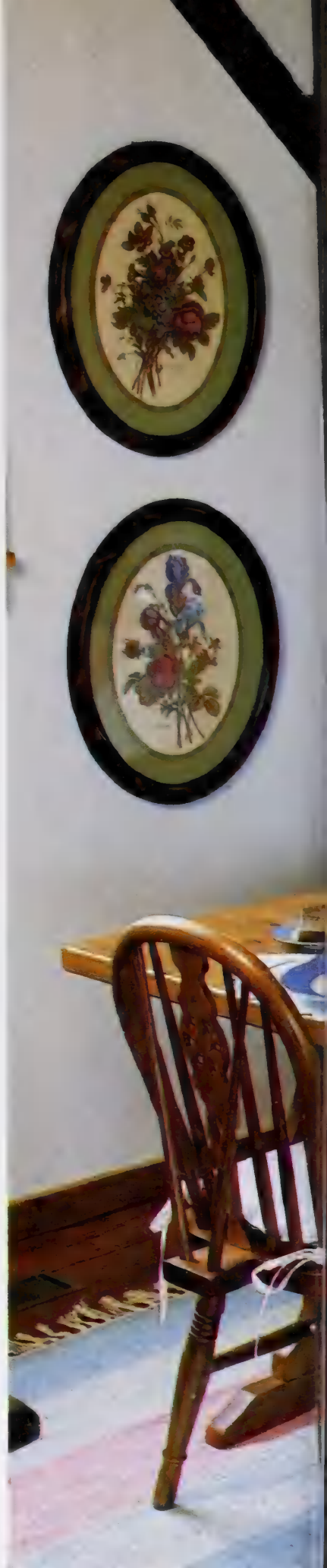
Rhonda and Michael Koulermos began decorating their renovated barn *(below)* where most people finish—with accessories and art. Intrepid collectors, they enjoyed frequenting country antiques stores for blue and white china, gameboards, weather vanes and folk art. However, they were stymied when it came to buying those major pieces that make rooms livable. Along came Spiegel's mail-order catalog. With a house full of options at their fingertips, the couple could tear out pictures, see how a certain sofa would work with a table and leisurely piece together an all-over decorating scheme. Their homework paid off, particularly in the dining room *(right)* where a tufted love seat—a comfortable alternative to conventional chairs—turns a potentially formal space into an inviting niche that doubles for reading or letter writing.►

SHOPPING LIST

Laura Ashley love seat	*$999*	*Lacy pillows*	*(each) $80*
Trestle table	*$349*	*Oval floral prints*	*(each) $100*
Pine chairs	*(pair) $225*	*"Blue Skies" china*	*(set) $90*
Reversible rug	*$170*	*Crystal stemware*	*(set of four) $50*



This 1840 New York saltbox barn boasts a new stone chimney, dormer and huge front window, once a door for hay wagons. Its 15-by-15-foot kitchen *(beyond dining room, right)* was formerly a horse stall.





STYLE BY MAIL



High above the red folk-art barn, a windowed cupola helps fill the Koulermos home with light, a luxury played up by the pink and pastel scheme that unifies the wide-open living area.►







Like the wicker headboard and hand-carved wall clock, many new finds have the rich patina of antiques

Armed with a catalog that's a veritable department-store-to-go, how do you begin to uncover *your* style in its huge volume of pages? That's a problem the Koulermoses faced. Should they opt for steal-the-show deco sofas, classic English chairs or primitive country pieces? To resolve the question, they focused not on decorating style but on lifestyle.

Comfort was clearly a top priority. Weekday city dwellers, they wanted to curl up and relax in their barn retreat. Thus they placed well-pillowed upholstery at the top of their decorating list—and built a scheme around it. Next they chose pastel rugs to define the living areas and skirted tables for a soft counterpoint to the bold geometry of the barn's dark beams. As their shopping list expanded their style evolved and centered on creating an engaging setting for their lovely country antiques.

To carry their pastel scheme upstairs to the bedroom, the couple chose a wicker headboard in soft green. The rug at the foot of the bed reverses to the striped pattern in the dining room *(previous pages)*. The closet door, refinished with a green glaze, is one of 52 Shaker doors that Mr. Koulermos found at an estate sale and used for his closets and kitchen cupboards. *Left:* Bed quilt, Thos. K. Woodard; lace cloth, Cherchez; engravings, Graham-Arader. *Below:* Living room rug, Doris Leslie Blau Galleries, Inc.; coffee table painted by Luis Molina; striped fabric, Cowtan & Tout; floral print on pillows, Ameritex; green trestle table, Swedish Cottage Antiques; dice on mantel, Ann-Morris Antiques, Inc. *Previous pages:* China in hutch, American Country Store.■

Editor KATRIN TOLLESON

SHOPPING LIST

Bedroom *(left)*		Living room *(below)*	
Wicker headboard (queen)	*$299*	*Rose sofa*	*$700*
Wicker end table	*$150*	*Armchairs*	*(each) $635*
Large rag rug	*$170*	*Earthenware horses*	*(each) $249*
Pine wall clock	*$64*	*Sheraton-style chair*	*$499*
Brass desk lamp	*$40*	*Blue and white throw rug*	*$28*
Beige jug lamp	*$56*	*Fireplace tools*	*$74.50*

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Among the fine folk-art pieces *(above)* is a primitive swan crafted by Mr. Koulermos from an old board with a winglike curve to its grain. The cloud-rimmed mural was painted by Tim Leese.

THREE DREAM KITCHENS TO GIVE YOU IDEAS

All the romantic charm of an English cottage—beamed ceiling, stone-patterned floor, cabinets with stripped-pine finish—was created with standard materials and kitchen equipment

One of the big questions in any kitchen remodeling is "Is it possible to create a truly smashing kitchen without the hassle and expense of specially designed equipment, exotic cabinetry and luxurious materials?" Interior designer Beverly Ellsley answers emphatically, "Yes!" She believes that you can get a kitchen with all the charm and atmosphere of an English country cottage, for instance, with standard materials and commercially available cabinets, and she designed the one shown on these pages to prove it. "The cabinets have the look of antique stripped pine but are, in fact, factory-made as is the greenhouse."

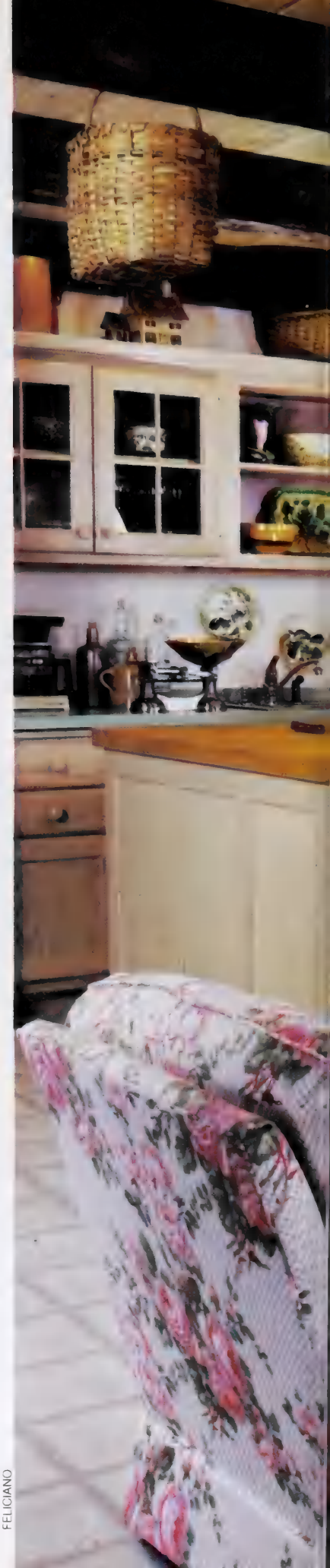
The better to prove her point Mrs. Ellsley chose a standard-sized space to transform. "It's about the size you would have if you knocked out the wall between a typical 12-by-16-foot kitchen and the dining room next to it.

"Good kitchen remodelings are almost never inexpensive," she continues, "but it *is* possible to eliminate labor costs here and there by doing some of the work yourself." For instance, the stone-patterned vinyl tiles and rustic ceiling paneling, both made by Armstrong, can be installed by a skilled homeowner.

Mrs. Ellsley, who is a contractor as well as an interior designer, believes that knowing the prices of standard equipment can help would-be remodelers to be realistic. Prices for the equipment in this 16-by-24-foot kitchen are given here as an example of what a kitchen remodeling can cost. They are approximate and do not include the cost of labor or installation.

REMODELING COSTS

- Armstrong Glazecraft™ vinyl flooring at $2.50 a square foot: $1,250.
- Armstrong Oak Plank 4-inch ceiling panels at $1.45 a square foot: $557.
- Hollow core pine beams with dark walnut finish by Olde Colonial. Ceiling beams are $5.75 a linear foot: $540. Around fireplace—beams finished on four sides are $7.15 a linear foot: $115; beams finished on three sides, $5.17 a linear foot: $300. Total: $955.
- Cabinets by Wood-Mode. Hallmark Recessed Square oak cabinets: island cabinets, $2,200; wall cabinets, $1,000; base cabinets, $1,100; cabinets for ovens, refrigerator, $2,200. Beacon Hill cabinets with English Manor finish for bar, television, $3,200. Total: $9,800.
- Maple butcher-block countertop available at most lumber yards: $220.
- Plastic laminate countertop: $100.
- Whirlpool side-by-side refrigerator and freezer: $1,800.
- Whirlpool dishwasher: $620.
- Whirlpool microwave oven and self-cleaning oven (in one unit): $1,265.
- Whirlpool gas cooktop: $580.
- Elkay sink and faucets: $450.
- Progress Lighting—10 downspots and 3 wallwashers: $825.
- 9-by-13-foot greenhouse by Machin Designs: $14,000. ►



FELICIANO



A quintessential family room-kitchen where cooks can work at top efficiency, family members can lounge around the fireplace and dine graciously in a greenhouse



KITCHEN PLUSES

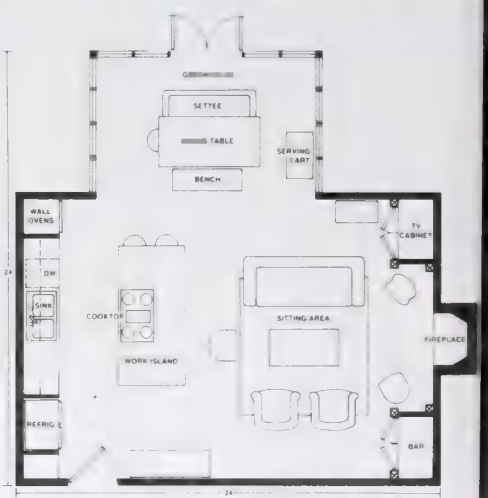
- Cabinets on either side of the fireplace create an inglenook.
- The English greenhouse, with vaulted plexiglass roof, was inspired by conservatories of the 19th century.
- Stone-patterned vinyl tiles, rustic ceiling panels and dark beams were chosen to contribute to the cottage look and because they can be installed by the handy homeowner.
- The Chesterfield sofa and English-floral covered chairs are colorful statements of the English cottage theme.

Combining the kitchen and dining room of a typical colonial house would create a generously proportioned room for cooking and family gatherings, but it is the addition of the greenhouse here that adds space for a real dining area. The greenhouse, an English import, was chosen for its elegant old-world details: a 12-foot ceiling and roof in the shape of a Gothic arch *(opposite)*.

The whole room, in fact, has an old-world grace and charm. "I wanted it to look like a rustic English cottage," says Mrs. Ellsley, "so I used many different textures and surfaces. The concept of a rustic look means using many different surfaces and cabinetry. It's more informal that way. That's why I chose a dark finish for the cabinets on either side of the fireplace rather than the stripped-pine finish of the work area."

Stucco walls, timbers outlining the fireplace niche, and stone-patterned floor contribute to the rustic atmosphere as do lots of wood pieces. The standard eight-foot ceiling became a decorating asset with the addition of dark-stained beams to create a cottage-like coziness. Curved-back settee from The Seraph; dining table from Thomasville. Sofa and club chairs from Hickory/KayLyn; floral fabric, Laura Ashley; Gothic Windsor chair and coffee table, Howard Kaplan *(above)*.■

Editor KATHLEEN MAHONEY



Above: **"We kept the work triangle as tight as we could with as much counter space as possible—especially in the work island," says Mrs. Ellsley, who designed the island with generous storage space as well. The self-exhaust cooktop was set into the island so the cook could face the sitting area. The butcher-block island top extends to form a snack counter.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION

IDEA KITCHENS



"If a kitchen is pretty but doesn't function well, then very soon it doesn't even look pretty," says the architect



ELYSE LEWIN

Stated briefly, what the owners of this California kitchen wanted was not that unusual in a remodeling: generous amounts of light and work space. Other typical requirements: indestructible materials so that their three robust teenage boys wouldn't feel like china-shop bulls, and the very best cooking equipment to cater to a family of six. The results of the remodeling are far from usual, however. Architect Harry Newman created a room with all the light and grace of an 18th-century orangery and, at its center, a workspace as carefully researched as most restaurants.

"Mrs. Richards needs space for those teenagers and their sister to stand around, to get snacks, even to cook if they want to," says Mr. Newman, who enlarged the kitchen by adding the gracefully curved breakfast area at one end and another two feet at the sink end *(see plan)*. Casement windows with arched panes above and two skylights—a fan-shaped design over the breakfast area and a rectangular one over the work island—let in floods of California sunshine. "Because the kids live in this kitchen," says Mr. Newman, "I chose granite—softened with a bullnose edge—for the countertops. It's impervious to everything." Lacquered cabinets and tile floor are equally indestructible.

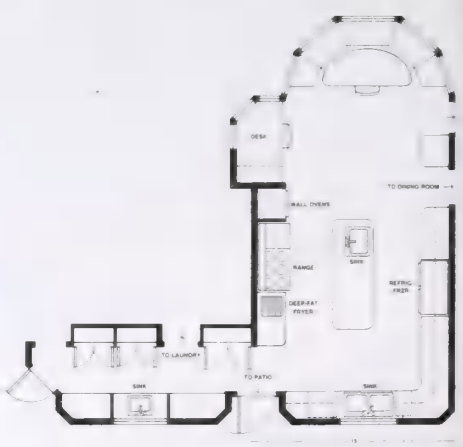
As beautiful as the kitchen is, Mr. Newman points out that "I didn't do it for show. The function of a kitchen is cooking, and if it doesn't do that well, it doesn't matter what it looks like."■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

KITCHEN PLUSES

- Two wall ovens—one which cooks with convection heat, the other with a micro-thermal combination—augment the restaurant range for a family of ambitious cooks.
- White lacquered cabinets, gray ceramic tile floor and granite countertops look serene, but act sturdy.
- The kitchen desk has its own niche and casement window.

Equipment, chosen after careful research, includes a commercial exhaust fan with a motor on the roof, a deep-fat fryer set into the counter *(above)* and a restaurant range. "Some commercial ranges put out so much heat you can cook with the pilot light," says Mr. Newman, "but this one is not so heavy duty." The Richardses' daughter, Vanessa, approves of the way it bakes cookies.



IDEA KITCHENS



KITCHEN IDEAS

A recent survey estimates that an astonishing 3.5 million Americans will change their kitchens this year. Attention to detail is important whether the revampings mean a new counter, cabinets, or an extensive remodeling. The products on these pages—both imported and home-grown—reflect the current influence European design is having on domestic kitchens.



Left: This handsome faucet is sculpturally shaped so the handles are almost invisible. A European design with American ceramic valve by Delta, the faucet is brass with acrylic finish and comes in other colors. From Epic.
Below: A simple but ingenious idea from Bosch of West Germany: Set the cooktop a couple of inches lower than counter height to make lifting heavy pots and pans easier.



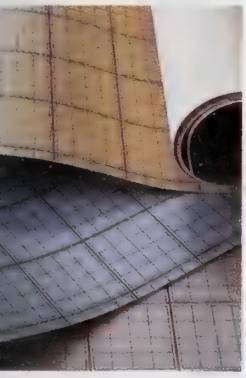
J. W. NAGEL





Far left: Designed to be installed between countertop and overhead cabinets, this Poggenpohl unit has a tambour door and two pullout canisters.
Left: European-style cas iron electric cooktop elements are becoming popular in this country because they heat pots more efficiently than electric coils. Gaggenau makes these, plus gas burners in units to combine as you wish.

ght: Come the color volution, a room like s for a kitchen may the norm. Twelve ades, some very btle, range from wide nds of lavender to a y stripe around the unter edge. All binets and countertops ColorCore ™ surfacing terial.
low: Nothing looks as an and classy as a d pattern, and now u can get it in floor yl. Available in three lish neutrals—tan, y and brown—the eet vinyl comes in 12- ot widths for minimal ms. Taragon from rkett, Inc.

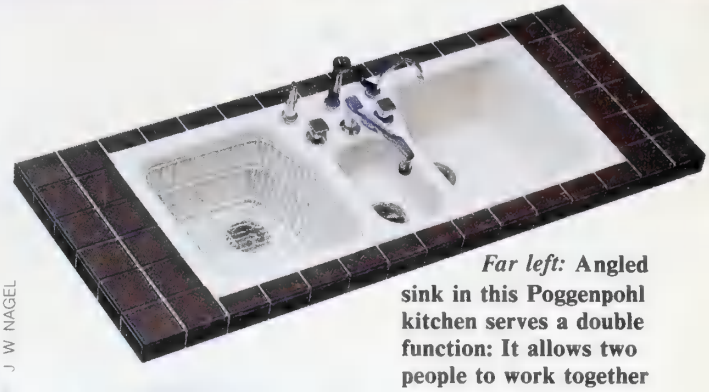




JOE STANDART



FOR MORE DETAILS, SEE PRODUCT INFORMATION



J W NAGEL



Far left: **Angled sink in this Poggenpohl kitchen serves a double function: It allows two people to work together and it creates a visual transition from the extra-deep counter (33 inches) on the right to the counter on the left.** *Above:* **Kohler sink comes with its rack for draining salad greens.** *Left:* **A fresh touch for cabinets: Cover them with tiles like these from Villeroy & Boch.■** *Editor* KATHLEEN MAHONEY

"When we took down the ceiling to insulate the roof we found these wonderful barnyard scenes painted on wood panels between the beams. They established a color scheme and atmosphere for the whole kitchen."

Personal style is still something of a novelty in the kitchen because, of course, the first requirement is to be able to cook. And cooking demands appliances—which all look very much alike—plus storage space. Susan Zises Green, an interior designer, has created in her own country house one of the most personal kitchens you are likely to see—combining barnyard scenes painted on the ceiling, mementos of her own childhood and deep rich colors without ever sacrificing culinary efficiency.

"We found these paintings *(opposite, bottom left)*—probably done by the first owner, who was a painter—when we were pulling down the plaster ceiling to put in insulation. Of course covering them up again was out of the question, so in order to have an insulated room we had to put on a new roof!" Covering up the beautiful brick walls (which have always been exposed) with their symmetrically spaced timbers was equally out of the question. Therefore, as a substitute for overhead cabinets, Mrs. Green designed an oversized center island with meticulously planned storage drawers on three sides *(right)*. The island also divides the large square room into work space and dining area.

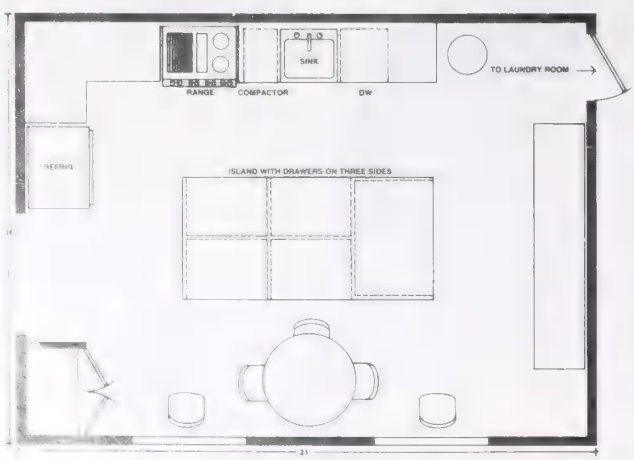
Mrs. Green, who usually prefers all-white kitchens, realized as soon as she and her husband, Arthur, discovered the ceiling paintings that white cabinets and countertops would have a jarring effect. "Even without the paintings, in a country kitchen with all that green grass outside, white would seem very sterile," she points out. To bring the warmth of the woodsy ceiling scenes down into the kitchen the designer chose rich teal Formica for the cabinet wall and countertops and for drawers. Wall timbers and ceiling beams were painted the same color. Copper pots from Revere Ware. ►

KITCHEN PLUSES

- The center island—9½ by 4½ feet—provides work space with lots of elbow room plus generous storage.
- The overhead pot rack was mounted on the beams so it follows the slope of the ceiling.
- Side drawers in the island were designed in graduated depths. Top ones are shallow for place mats and napkins; bottom ones are deep.
- Facing the dishwasher with the same color plastic laminate as cabinets and countertops gives visual unity to the cabinet wall. Trash compactor and range are both black.
- Blue stone for the floor matches the exterior of the 1922 house.



Left to right: **Plan shows how island divides work and dining areas. Dining table and lazy Susan both have trompe l'oeil tablecloths painted years ago by David Barrett for Mrs. Green's parents. Ceiling detail. End drawers are 6 inches deep. Graduated drawers range from 6 to 14 inches deep.**





JAMES LEVIN

IDEA KITCHENS







IDEA KITCHENS



The door beside the antique English pine cabinet leads to Susan and Arthur Green's laundry room. It was a pantry when they bought the house, but they surmise that it was probably the original kitchen when this room—with painted barnyard scenes and skylight—was the first owner's painting studio. ■ *Editor* JASON KONTOS

FOR MORE DETAILS, SEE PRODUCT INFORMATION



THE IRREPRESSIBLE SLIPCOVER

The slipcover takes over with a host of fashionable new personalities



In the twinkling of an eye the look of a whole room is changed because a paisley became a stripe or a bare leg found itself daintily ruffled. Such is the delight, the sheer fun of decorating with slipcovers. The news: They're not just for summer anymore. No longer are slipcovers the workhorses of disguise, camouflaging winter's fabrics in bowers of flowered chintz. Today's slipcovers are utterly seasonless. And if decorating details bring out the genius in you, these eight pages of beguiling slipcovers will challenge your ideas about every chair—and more—in the house.

House Beautiful's executive editor, Margaret Kennedy, has four side chairs in her office that she changes in a blink from a romantic paisley upholstery *(inset right)* to a smart and snappy blue and white stripe cotton-linen blend from the Ralph Lauren Home Collection *(above)*. The perfectly tailored slipcover fits like a beloved jacket covering the pickled-pine back, furnishing a taut apron and leaving the graceful legs bare. The slipcover was designed and executed by Flemming Hegner.



One chair-three looks *(opposite)* shows the change in thinking about 1980s slipcover design: the "dropped" look, as if the fabric just floated onto the chair's frame. There's always a balance, however, between the shape of the chair and the sumptuous fall of fabric. The Italian shell-back side chair *(far right)* has been slipcovered in two pieces, inspired by the clothes of Perry Ellis. The "vest" top *(right)* is done in crisp white linen; the box-pleated, floor-length cotton skirt is a stripe of rose and white by Laura Ashley. An old-fashioned beige lace tablecloth *(top right)* from Rue de France covers the same chair again. A soft lavender ribbon secures the cloth to the back. And looking as if it came right off the stage of *Sunday in the Park with George* is the chair a third time slipcovered with a proper Victorian bustle *(center)*. The draping below the chair seat, the train behind the chair legs, the graceful flared point of the back all bring an extraordinary change to its dimensions. Fabric from Clarence House. Slipcovers were designed and made by Patrick Kean.►





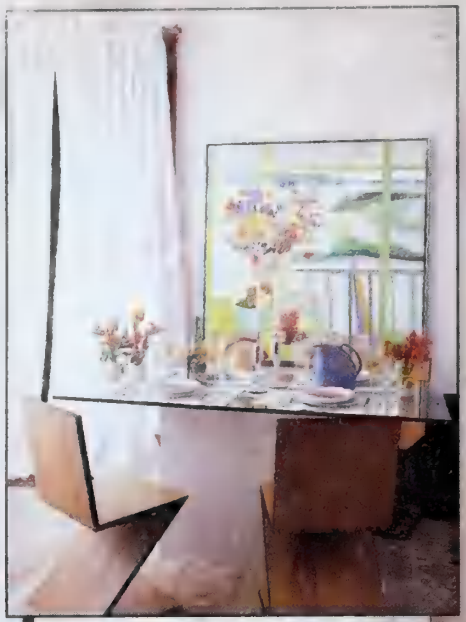




One- and two-piece slipcovers make startling changes from a simple side chair. *Above and right:* Skillful tailoring and a romantic imagination have given the chair a distinct personality. In a guest room, dressing room or library-sitting room these slipcovers make a statement.

THE IRREPRESSIBLE SLIPCOVER

Seasonless slipcovering liberates almost every piece of furniture in a room. Change a table for a party, swathe a sofa for an airy romantic look, drape a chair in new-found fashion.



LILO RAYMOND

Stylist Alan D'Angerio uses his glass-topped pedestal table bare and gleaming for dining *(above)*. But when he wants to read or draw he eliminates the glare of the reflecting glass by wrapping the entire table in an enormous king-size flat white sheet. He "belts" it at the top of the pedestal with cording. Still life, Karl Mann Associates; Z chairs from Theema.





To give an elegant, coal-black leather chaise a lighter look, decorating editor Jason Kontos covered it with slipcovers of polished cotton the color of the Aegean. To further soften daylight streaming through an entire wall's width he uses a white polyester from Lee/Jofa and a flax blend available through Decorators Walk. Chaise fabric from Circle fabrics.





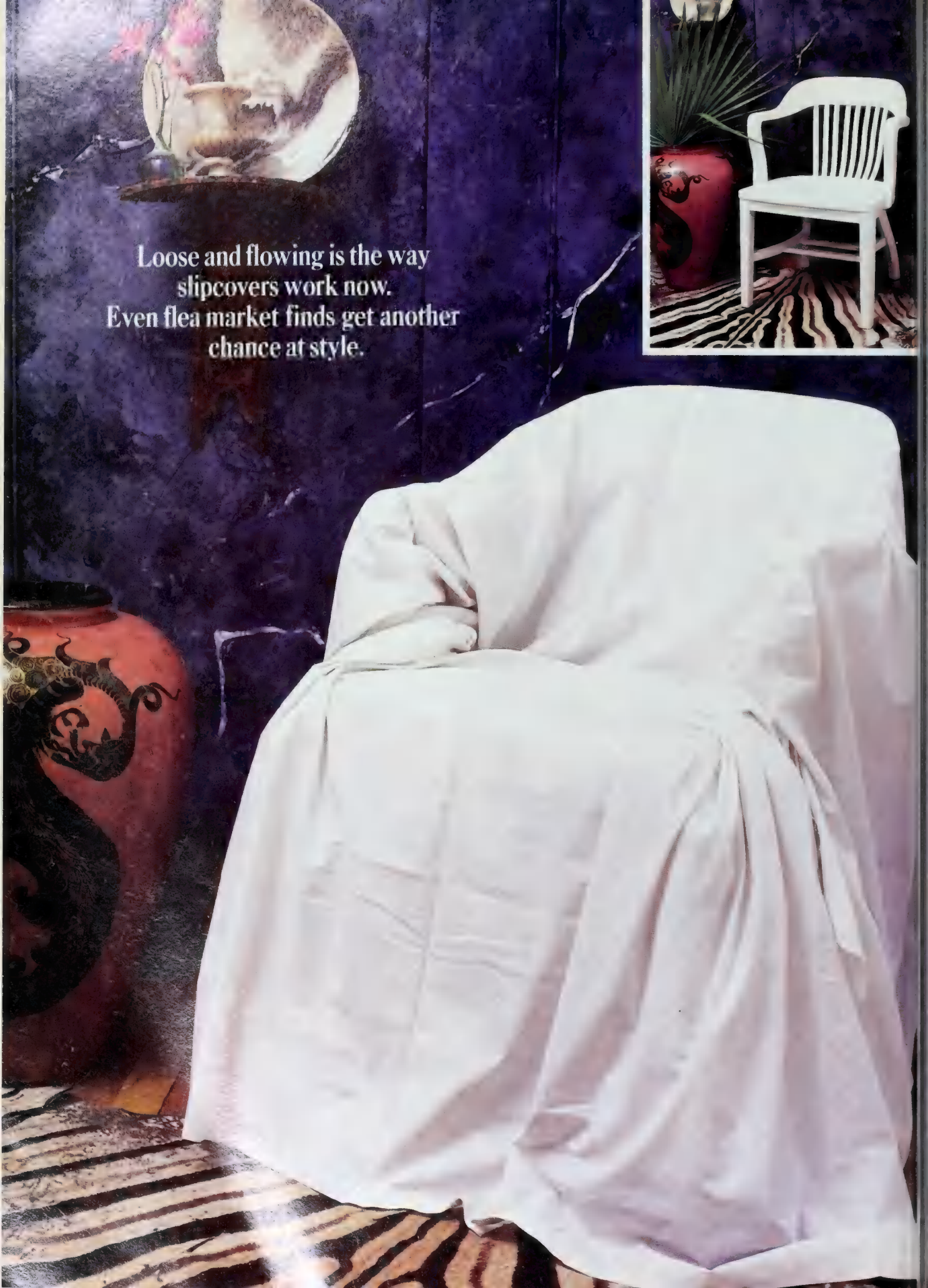
Using a clever system of hidden drawstrings, Jason Kontos created a slipcover to smooth over an armchair covered with pony skin. Pulled taut, the white canvas duck takes on the look of a comfortable, rumpled throw. Pulled out, the fabric looks "dropped" into place. White canvas duck from Circle Fabrics; white rug from D. F. Sanders.





Photographer Carin Riley and her husband love to retrieve cast-off furnishings. This sofa is a Salvation Army find they've slipcovered in scarlet cotton for evening drama. For a cool and refreshing daytime look they substitute again in clean white. Seconda armchair by Mario Botta for ICF; table and black chair from Furniture of the Twentieth Century.►

BOTTOM ROW, CARIN RILEY; OTHERS, JAMES LEVIN


Loose and flowing is the way
slipcovers work now.
Even flea market finds get another
chance at style.

THE IRREPRESSIBLE SLIPCOVER



The plain dime-a-dozen office chair *(inset opposite)* takes on a new look when it's lacquered white and given a dress *(opposite)* or even an apron and cushion *(above)*. A strip of Velcro on the hem attaches a handy pouch-pocket for pens, pads, glasses *(above left)*.

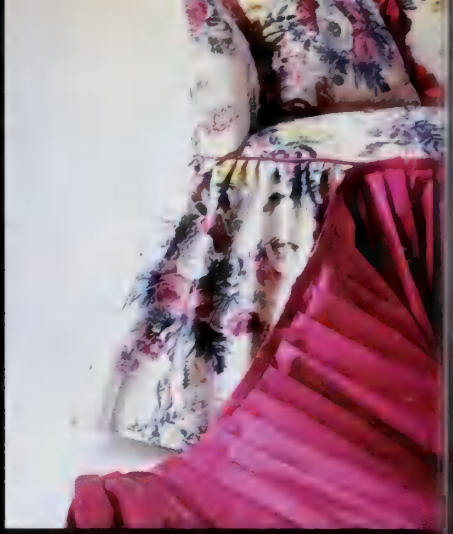


JAMES LEVIN

Above: This pine chair is the kind commonly found in restaurants. House Beautiful editorial assistant Doretta Scheuch hand-painted the back and covered the seat with a piece of raw-cut suede she found at a flea market. Fabric in photos *(above)* from Alan Campbell; hollow pickled-wood pedestal from Weiman Co. Large marbleized plate *(opposite)*, Henri Bendel. ►







Above: A sweet, low-backed chair picked up at a flea market gets a one-piece slipcover in cotton; Fragonard by Clarence House. *Above middle:* Designer Lois Steinhardt made an over-the-ruffles overskirt in Sunglow chintz from Stroheim & Romann to match the welting. *Above right:* A strip of Velcro affixed to the underside of the overskirt assures a smooth fit.







Above: Separate blocks of color go into a one-piece slipcover designed by David Bradescu and executed by Citron upholstery. The slipcover looks permanently upholstered! *Above middle:* A square of chintz draped over a lampshade tints the light. *Above right:* elasticized skirt pulls over the armchair Kipling Floral from Ralph Lauren Home Collection.







Above: In the style of the 18th century, fabric covers the back, seat and armrests of a rush-seated chair from The Loop Exchange. *Above middle:* Yellow [illegible] with cutouts plays up the blue wool of an office chair. *Above right:* A rag rug adds comfort to a pine ladder back chair. Runner, Evergreen Antiques; chair, Jensen-Lewis; all designed by Lois Steinhardt.

PHOTOS THIS PA[illegible]RLEY, OPPOSITE, JAMES LEVIN FOR MORE DETAILS, SEE PRODUCT INFORMATION

THE IRREPRESSIBLE SLIPCOVER

Today's slipcovers are altering the dimensions of the chairs they cover—from '40s-style splay-legged office chair to tub chair is simply a matter of cloth!



n update for a pair of classic 940s office chairs: tub-style ipcovers made with Lee/Jofa's kwete Print cotton poplin. With gs covered, the chairs have a ounded, more solid look in elation to the antique Biedermeier able. *Inset:* a looser, more casual ok in Manuel Canovas's Nara otton-rayon blend. Table from iall Smith Antiques.■

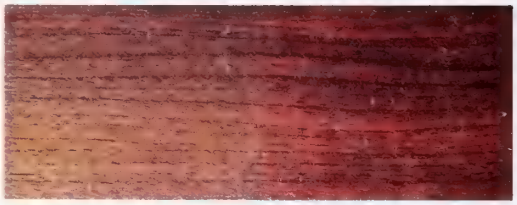
ditors JASON KONTOS
ODY THOMPSON-KENNEDY
nd DORETTA SCHEUCH

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This side unpolished for 3 months. This side after the Old English "Moisturized Shine."

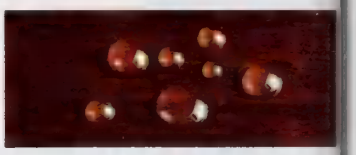
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Moisture imbalance is a major reason why wood may lose its natural beauty, dry out or crack. The moisturizing agents in Old English Aerosol work to help prevent a moisture imbalance by resisting the loss of moisture from changes in humidity, direct sunlight or extremes in temperature.



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Old English Aerosol has a fresh lemon scent that fills the room with a "just cleaned" fragrance. It's easy to use and sprays on thick and creamy. Old English gives you a multifaceted furniture care program that makes wood look good now and with regular care, helps insure it will continue to look good in the future. From your finest furniture to the rugged pieces in your kid's room or den, your furniture deserves the Old English "Moisturized Shine."

OLD ENGLISH® AEROSOL CLEANS, SHINES AND MOISTURIZES

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q My vase, signed Gallé on the side, is 10 inches high. The glass is yellow with large orange and reddish-brown flowers and leaves. How old is it? What is it worth?

—R.P., Atlanta, Ga.



A. Gallé glass was made from 1874 to 1931. Emile Gallé worked in Nancy, France, making furniture, ceramics and glass. He decorated the glass with applied designs, cameo cutting, enameling or molding. Cameo glass was made of many layers of colored glass cut to form the patterns. Gallé's work became very popular. To create more pieces he developed a quicker, less expensive method of decoration. Your vase is one of these later pieces. The flowers and the vase were formed in the same mold.

If the signature "Gallé" is preceded by a star the vase was made from 1905 to 1931, after the death of Emile Gallé. If it is signed "Gallé," "Gallé Nancy" or "Emile Gallé" it was made before 1905. All types of Gallé glass are collected. Cameo cut pieces are most expensive. Your molded glass vase is worth at least $2,000.

Q Isn't this a bucket used to carry coal? It is brass with a raised design.

—H.E., Louisville, Ky.



A. The brass coal bucket was used in England and the Continent more than in the United States. Coal, not wood, was burned in the 19th-century fireplace. The helmet-shaped bucket was popular because it could be used to scoop up the coal from the storage pile, then carried by the large handle to a room with a fireplace. The coal was then emptied into the fireplace. Your bucket is 19th century in design. If old it is worth over $700 because of the unusual applied designs. Be careful, there are many copies of these attractive brass buckets or scoops.

Q How old is my walnut table? The top has an inlay picturing leaves and flowers. The sides and legs are carved. The top is 46 inches from the floor.

—R.R., Ramsey, N.J.



A. Your table is Art Nouveau in style, probably French in origin. The curving lines of the carvings and the floral inlay of the top are typical of this late 19th-century period. The most famous Art Nouveau designers were Emile Gallé, Louis Majorelle and Hector Guimard. Sometimes the artist's name, written in decorative script, is part of the inlay design. Art Nouveau furniture has rarely been copied, but forged names have been added to increase the price. Your table, with no signature, is worth about $800.

Q My papier-mâché chair has a hard back and arms with mother-of-pearl, gold and painted flower designs. It must have been made before 1900. The condition is good, but how do I clean it and care for it?

—R.W., Hookstown, Pa.

A. The chair should be kept clean. Wipe it with a soft cloth and furniture cream. Moisture, heat, direct sunlight and very low humidity will cause the lacquer and paper foundation to crack or peel. Silverfish will attack any exposed paper. Once a year your chair should be fumigated for 24 hours. Put it in a closet with moth crystals or pest strips. Be sure you do not spray insecticide on the black lacquer surface. The price of a papier-mâché chair is determined by condition and decoration. Your chair, made in England about 1850, is worth $850 to $1,000. ■



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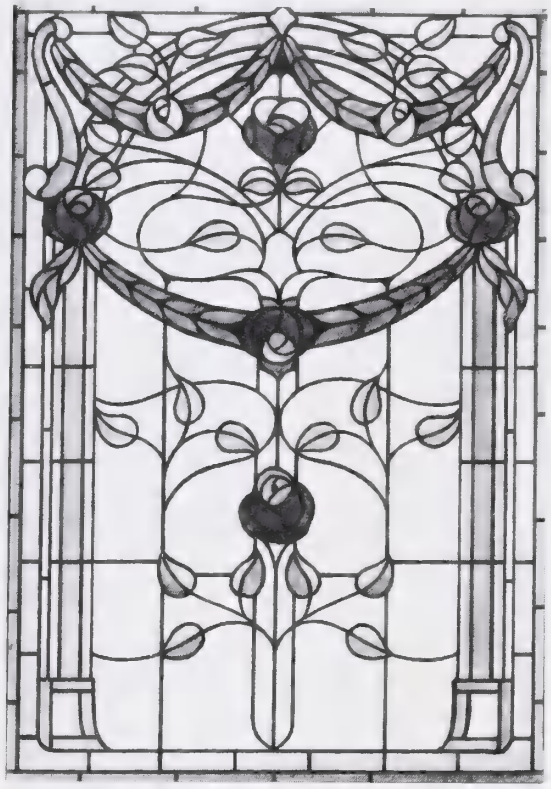
SOFT PACK 100s FILTER, MENTHOL: 3 mg. "tar", 0.3 mg. nicotine av. per cigarette by FTC method.

WHERE TO FIND IT

ARTISANS ARE REDISCOVERING THE LOST ART OF CREATING AND RESTORING DECORATIVE WINDOWS IN RESPONSE TO THE DEMAND FOR TRADITIONAL AND CONTEMPORARY DESIGNS

by SYLVIA SUNDERLIN

Fortunately for stained glass making, often considered a "lost art," a number of talented artisans have in recent years become skilled in the techniques of making stained, beveled, etched and faceted glass. All these varieties are important in the restoration or replacement in older houses of ornamental windows, door panels and dividers. Glass has long been an important decorative medium but never more so than in the opulent Victorian era or at the turn of the century when Art Nouveau became a popular decorative feature.



An Art Nouveau leaded glass garden, composed of straight and serpentine lines

Richard Blaschke, 670 Lake Ave., Bristol, CT 06010; (203) 584-2566—For built-in or freestanding china or curio cabinets Mr. Blaschke has curved glass for front and side panels in many stock sizes. Panels also made to order. Brochure on request.

Boulder Stained Glass Studios, 1920 Arapahoe Ave., Boulder, CO 80302; (303) 449-9030—Randy Leever and associates make stained, beveled and etched glass for restoration in Victorian and early 20th-century houses. They replace glass in windows, dividers, transoms and they will duplicate old glass from photos. Descriptive leaflet sent on request.

Ferguson's Cut Glass Works, 4292 Pearl Rd., Cleveland, OH 44109; (216) 459-1929—The firm specialty, under the direction of master designer Cary Ferguson, is glass engraving and beveling in the tradition of the "Brilliant" period. The firm produces, to order, cut and engraved door panels and windows, hurricane globes, mirrors. Antique mirrors resilvered and crystal repaired. Brochure on request.

Golden Age Glassworks, 339 Bellvale Rd., Warwick, NY 10990; (914) 986-1487—Barbara Arrindell's specialty is on-site restoration of leaded, mosaic glass. Her studio restorations include replacing leaded glass in furniture—breakfronts, china cabinets, transom windows. She also manufactures pieces to order. Information sent on request.

Kraatz Russell Glass, Grist Mill Hill, RFD 1, Box 320C, Canaan, NH 03741—Michael Kraatz and Susan Russell are specialists in the production of bull's-eye glass for restoring doors, transoms and windows in period houses. Each pane is hand-blown. Panes are available in stock sizes, from six by six inches to twelve by twelve inches. Larger panes available on order. Send stamped business envelope for descriptive leaflet.

LaRoche Stained Glass, 441-443 Fulton St., Medford, MA 02155; (617) 395-5047—This glass specialty firm does custom work only in restoring leaded or stained window glass or beveled glass in installed cupboards. No literature, but telephone and letter inquiries are welcome.

Master's Stained and Etched Glass Studio, 729 W. 16th St., #B1, Costa Mesa, CA 92627; (714) 548-4951—Tom Henry and associates produce custom-made stained, etched and beveled glass for restoration of period houses or in creative designs for distinctive dividers, windows and cabinets for older or contemporary houses. Most work is on-site, but the firm does some restoration in studio. Brochure sent on request.

Oakbrook Studios, 150 E. Wisconsin Ave., Oconomowoc, WI 53066; (414) 567-9310—Paul Phelps, master designer in glass, produces on commission one-of-a-kind stained glass windows or freestanding glass "pictures." He has done such special pieces as commemorative glass portraits and altar crosses. He welcomes inquiries on producing a unique piece of art to order. He also works with architects in on-site restoration of older houses.

Victorian Glassworks, 904 Westminster St., NW, Washington, DC 20001; (202) 462-4433—Ellen Kardell makes stained and etched glass for old-house restoration, working in both painted and silver-stained techniques. Her specialty is fitting a window artistically as well as architecturally to a building. She also does figurative glass creations other than doors and windows. Telephone and letter inquires welcome. Photos on request.

Willet Stained Glass Studios, Inc., 10 E. Moreland Ave., Philadelphia, PA 19118; (215) 247-5721—For more than 66 years this firm has been creating decorative windows in stained and faceted glass for ecclesiastical and public buildings throughout the country. The firm also makes decorative or commemorative windows for private clients and welcomes all inquiries for either traditional or contemporary designs. Free illustrated leaflet is available. ■



A bowl of strawberries.

No, it's not an ice cream. Nor, a sherbet.

What you're looking at is a delightfully different type of dessert like the French have been enjoying for years.

It's called sorbet (pronounced sohr-bay).

And now Dole® has made it available here.

Light to the taste, almost creamy in texture (even though there's no cream in it), you'll find it's a delicious blend of fresh fruit, pure juice and natural sweeteners. Seductively smooth.



And yet, 100% natural.

Which is why a bowl of strawberry can taste just like a bowl of fresh, ripe berries.

Also in peach and pineapple.

New Dole Fruit Sorbet. Look for it next to the other fine frozen desserts in your store.

New Dole Fruit Sorbet

The idea is very French. The taste is all Dole.

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PLAN-AHEAD WEEKEND MEALS



VINCENT LEE

By emphasizing hassle-free recipes and stocking up on store-bought specialty foods, you can beat the heat of summertime weekend cooking ▶



PLAN-AHEAD WEEKEND MEALS

With more and more stores stocking pesto, salsa and ratatouille, it only takes a little imagination to whip up superb picnic fare for shore or country





Opposite: **Splendidly simple picnic fare—new potato salad with fresh dill, toasted pine nuts and sun-dried tomatoes, pesto chicken salad and a Mediterranean hero on crusty Italian bread with fresh mozzarella, roasted red peppers and ripe olives. Artichoke aïoli *(above)* and shrimp salad with yellow peppers, pecans and raspberry vinaigrette *(top)* are the components for an easy out-of-doors lunch.**

Warm-weather meals should be full of fresh, bright summer flavors, yet require relatively little effort in planning and preparation. The key to deliciously simple dishes is to use the best quality ingredients in direct, straightforward recipes. When shopping, make the most of the vast array of specialty and prepared foods now available in carry-out stores and the deli section of supermarkets. Pair up imported and domestic delights—such as fresh goat cheese, pesto sauce and hot, Southwest-style salsas—with freshly prepared foods: cooked, shelled shrimp, roasted chicken and new potato salad, for example. Add fresh fruits and vegetables to make summer cooking a snap.

The pesto chicken salad *(previous page)* takes advantage of cooked chicken from the local deli or left over from last night's barbecue. Simply toss with celery, mayonnaise and homemade or prepared pesto sauce, and serve on radicchio and Boston lettuce leaves for a welcome change from ordinary chicken salad.

The Mediterranean hero *(opposite)* makes the most of crusty bread, imported tuna, roasted red peppers and fresh mozzarella cheese for a make-ahead sandwich redolent of the flavors of southern Italy.►

PLAN-AHEAD WEEKEND MEALS

A summer support group of hearty breads, fresh vegetables, rich cheeses and fresh fruit rounds out a warm-weather menu perfectly





Top: **Ratatouille omelet with tomatoes and goat cheese dressing.**
Above: **Savory grilled pesto chicken and dressed-up new potato salad.**

When fresh fruit or sorbet is combined with prepared pastry and baked goods, summer desserts can be divinely effortless. Thaw and bake a rectangle of frozen puff pastry; brush with peach preserves and top with fresh sliced peaches or nectarines. Simple crisp cookies—here French gaufrettes—dipped in semisweet chocolate and toasted hazelnuts add an extra special touch to ice cream or sorbet. If even melting chocolate seems like a chore, buy your favorite walnut brownies and place in a pool of raspberry puree; top with crème fraîche and serve with iced espresso.

Quick sauces to dress up summer dishes:

- Golden whitefish caviar, sour cream and scallions to sauce pasta or grilled fish.
- Chutney, plain yogurt or mayonnaise and curry powder to sauce grilled chicken.
- Olive paste (pureed imported ripe olives), olive oil and mayonnaise to dress cold veal roast.
- Olive oil and tahini (Middle Eastern sesame paste) to sauce salads or new potatoes.
- Minced sun-dried tomatoes, olive oil, garlic and fresh basil to dress rice or pasta salads.
- Oriental sesame oil, mayonnaise and fresh cilantro to dress cold pork roast or steamed vegetables. ■

Editor SARAH BELK RIAN

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Facile finales *(from left):* **Fresh, sliced nectarines on puff pastry, sorbet with ocolate-hazelnut-dipped cookies, bakery brownie with fresh raspberry sauce.**

RECIPES BEGIN ON PAGE 117

MODERN ART YOU CAN HANG IN YOUR KITCHEN.



Now there are under-the-cabinet appliances so beautiful they belong on display. Black & Decker's Spacemaker™ Appliances.

The only line of space-saving appliances that are fully-coordinated. So they not only help eliminate counter clutter. They work well in any decor.

THE SPACEMAKER™ TOAST-R-OVEN™ BROILER.

Bake a 9-inch pie. Broil a steak. Toast up to 6 slices of most breads. In a space no bigger than a bread box.

THE SPACEMAKER™ DRIP COFFEEMAKER.

Set the timer and it will have great-tasting coff ready for you when you wake up.

THE SPACEMAKER™ KNIFE CENTER.

It not only carves and pares with ease. It come with two blades and its own knife-storage block.

THE SPACEMAKER™ PORTABLE MIXER.

Five-speed control with "Power Plus" makes i perfect for heavy-mixing tasks. And there's stora for mixer, beaters and cord.



THE SPACEMAKER™ CAN OPENER.

Not only does it open cans and plastic bags. For ening bottles, it's truly "pop art."

And Spacemaker™ Appliances come with our l two-year warranty. Which makes their beauty re than skin deep.

So for a totally fresh perspective in under-the-inet appliances, hang Black & Decker's acemaker™ Appliances in your kitchen. It's modern everyone can appreciate.

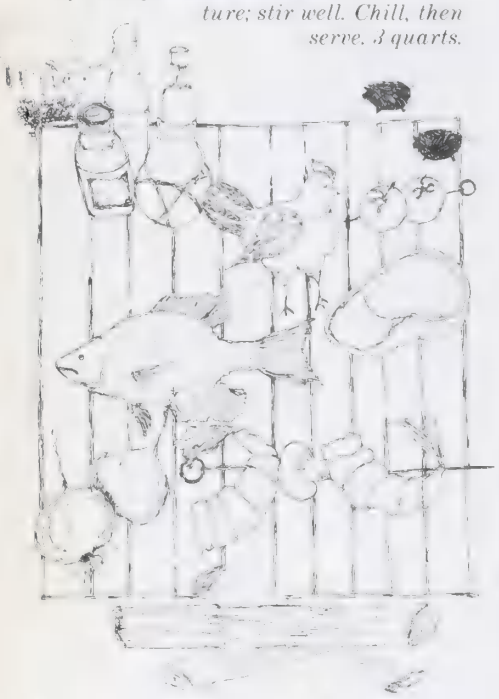
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IDEAS AT WORK.™

ENTERTAINING PLUS

By BEVERLY McGUIRE

REFRESHING FARE

Anna Pump, owner of the famed Loaves and Fishes gourmet catering and take-out shop in the Hamptons, shares her secrets in *The Loaves and Fishes Cookbook* (MacMillan $19). Try her "white gazpacho": *Place 3 peeled, seeded, chopped cucumbers, 3 minced garlic cloves and 2¼ cups chicken stock in food processor fitted with metal blade. Run 2 minutes. Combine in separate bowl 2½ cups yogurt, 3 tablespoons white wine vinegar, 2 teaspoons salt, 2 teaspoons white pepper, 2 red bell peppers, 1½ green bell peppers (both seeded, chopped), 1 medium onion, minced, ½ cup seedless grapes, halved, ½ cup heavy cream. Add cucumber mixture; stir well. Chill, then serve. 3 quarts.*

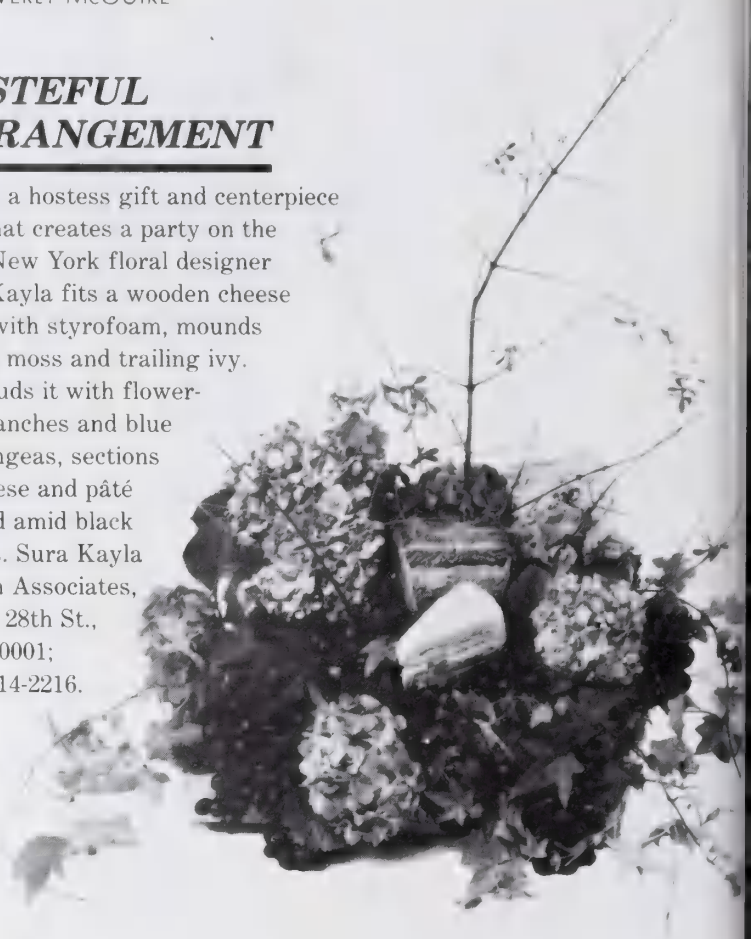


DREAM GRILL

Sheila Lukins and Julee Rosso have done it again! *The Silver Palate Good Times Cookbook* (Workman Publishing, $20) is filled with terrific seasonal party menus, recipes and decoration ideas, all delightfully illustrated *(see above)* by Ms. Lukins. For a spicy twist on a grilled favorite, try Cajun hamburgers: *Combine 2 pounds ground beef, 1 seeded, chopped bell pepper, ½ cup chopped scallions, 3 garlic cloves, minced. Add 2 teaspoons ground cumin, 2 teaspoons dried oregano, 1 teaspoon dried thyme, 1 teaspoon paprika, red pepper flakes and salt to taste. Mix well, shape into 8 patties and grill. Serve with sliced tomatoes and sour cream.*

TASTEFUL ARRANGEMENT

Here's a hostess gift and centerpiece idea that creates a party on the spot. New York floral designer Sura Kayla fits a wooden cheese crate with styrofoam, mounds it with moss and trailing ivy. She studs it with flowering branches and blue hydrangeas, sections of cheese and pâté nestled amid black grapes. Sura Kayla Design Associates, 115 W. 28th St., NYC 10001; (212) 714-2216.



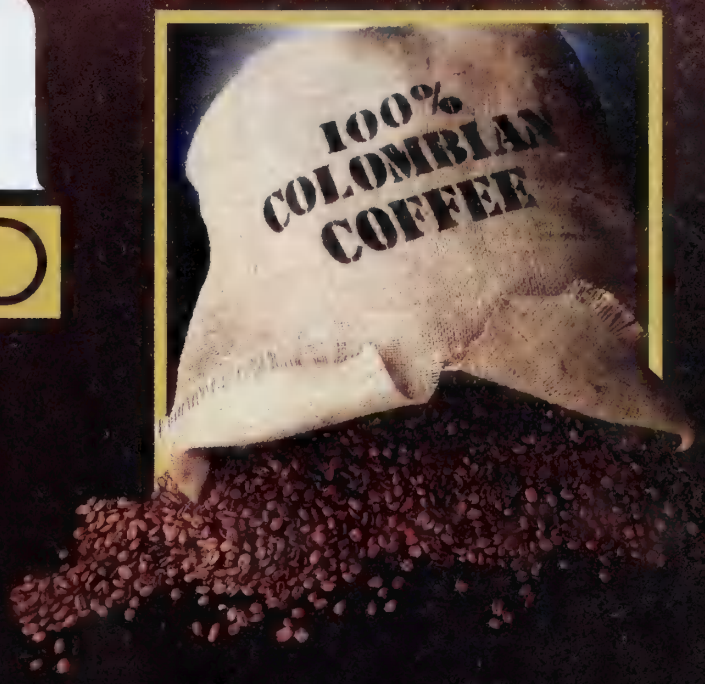
THE VASE AS ART

Villeroy & Boch have just introduced an elegant new line of vases to collect; the simple clean lines and classic shapes of White Silhouette pieces guarantee their timeless versatility as decorative accessories. Choose from nearly two dozen pieces in white porcelain; retail prices range $10 to $100 at Burdine's, Macy's California, Marshall Field.■



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By PETER QUIMME

A PASSION FRUIT LIQUEUR



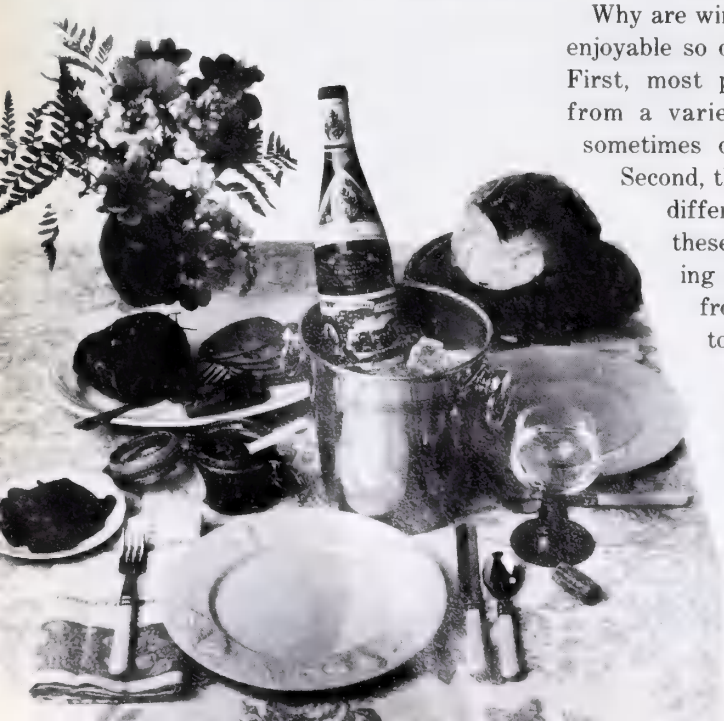
ANDY WARHOL ILLUSTRATION FOR CARILLON IMPORTERS, LTD.

Perhaps it's the exotic and appealing flavor of passion fruit, a fragrant tropical berry, that accounts for its rising popularity, or perhaps it has something to do with the name. Whatever the reason, there hasn't been such a trendy fruit since the kiwi was introduced to the United States. Now there's a passion fruit cordial, La Grande Passion (about $17), that captures the taste. It's attractive on its own, and lends itself to a variety of refreshing tropical coolers. (I like a splash in a spritzer with a squeeze of lemon.)

1983 GERMAN WINES: PERFECT SUMMER WHITES

It's midsummer, and to me that means warm weather dining—outdoors if possible—and the delightful Mosel and Rhine wines of Germany. The marvelous 1983 vintage that's available now is the best since 1976, and prices are modest.

German wines, I like to point out, are the original light wines, offering a maximum of flavor in a wine of minimal alcohol. As a result, German wines are deliciously delicate. The best are produced from the classic Riesling grape, and are unmatched for enticing scent and lively, refreshing flavor that balances ripe fruitiness with racy acidity.



ALASTAIR FINLAY

While I've yet to find anyone who enjoys wine who isn't delighted by a glass of first-rate German wine, I have to admit many of these wine lovers lose their enthusiasm when it comes to buying. They find themselves staring blankly at the long labels on those slim bottles, all of which seem to have names like Eitelsbacher Karthäuserhofberg Orthsberg Spätlese--in Gothic script, no less.

Why are wines which are so simply enjoyable so difficult to understand? First, most producers offer wines from a variety of vineyards, and sometimes district wines as well. Second, there are always several different bottlings of each of these wines, labeled according to level of sweetness—from just off-dry (QbA), to slightly richer (Kabinett), to deep and fruity (Spätlese), to the sweeter Auslesen.

But fortunately German wine need not be as complicated as it sounds. For summertime quaffing and serving with light entrees such as fish, fowl and cold cuts, simply stay with the driest (and least expensive) categories: QbA and Kabinett.

And stick with producers whose impeccably high standards insure a top-class wine no matter which of their offerings you choose. I've given a brief list of those whose various wines have consistently given me pleasure. They cover the range of German wines, from the crisp, stylish Mosels to the flavorful, spicy Rhines. Prices range from $5 for QbA district wines to $8 for the Kabinetts from the most famous vineyard sites. At those prices, why not treat yourself to a mixed case?■

10 TOP GERMAN PRODUCERS TO LOOK FOR

Mosel:
Reichsgraf von Kesselstatt
Dr. Fischer
Egon Müller
Dr. Thanisch
C. von Schubert (Maximin Grünhäuser)

Rhine:
Schloss Schönborn
Langwerth von Simmern
Staatsweingüter (especially Steinberger)
Dr. Bürklin-Wolf
Dr. Basserman-Jordan

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A place for everything and everything in its place.

Merillat has everything you need in convenience accessories to help you design your own kitchen with that custom touch. You'll discover accessories and features you would expect to find only in more expensive cabinets. Enjoy standard "extras you don't pay extra for" like wipe-clean leisure time interiors, solid oak frames, slide-out trays, and more. Shown below are just a few of the optional convenience accessories available: utility and vegetable basket; appliance garage with "roll-up" door; flatware and cutlery organizer; extra-wide base drawer unit with slide-out trays; base lazy susan cabinet; range hood with handy spice rack and cutting board and knife tray kit. With Merillat, you can design your own kitchen with a place for everything and everything in its place.

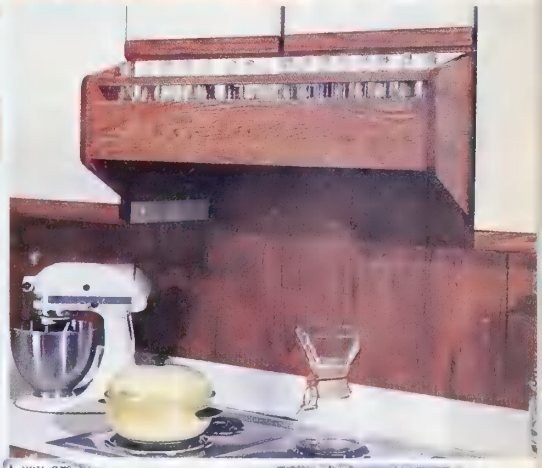
















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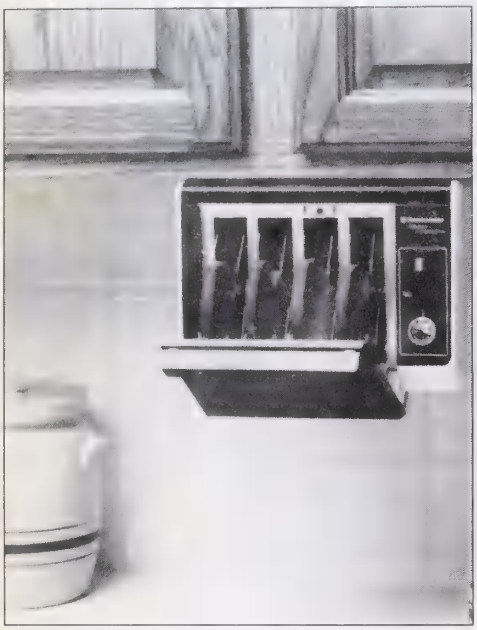
KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



TIME OVER EASY

A touch of whimsy for the kitchen—this wall clock from France is shaped like a fried egg. Approximately 12 inches in diameter, it is from Alan Spigelman and retails for $32.



UNDER-THE-COUNTER TOASTER

This trim four-slice toaster from Toastmaster's Kitchen Dimensions line is one of the new appliances that mounts under the cabinet. It has a hinged crumb tray, an insulated top, sides and back, and a safety system that prevents operation when its door is open. Retail is $70.

WALL-MOUNTED WONDERS

Counter clu
have you down? Look for a vast a
new appliances that are mounted
cabinets or on the wall. You'll fin
thing from mixers to microwave
developed by such companies as
Hamilton Beach, Norelco, Black
er, Sunbeam and Toastmaster. Th
mounted units are cordless, allow
freedom to move completely unha
around the kitchen.

DISH-SAVER MAT

Heller's new sink mat comes to the rescue of your fine dinnerware and crystal. Chipping is kept to a minimum when the mat is slipped into the sink for hand washing. The mat is available in either red or white vinyl; it retails for $2.25.

OCK BY ALASTAIR FINLAY



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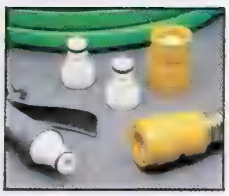
TOOLS FOR LIVING®

GOOD NATURED GRATER

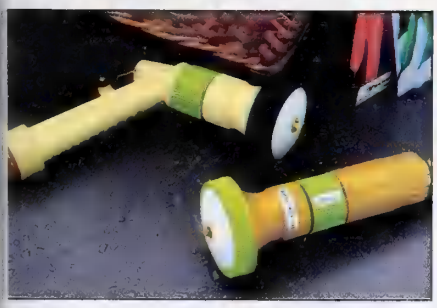


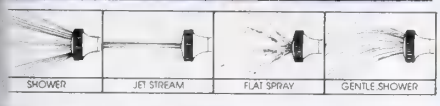
The Leifheit 4-in-1 grater is a sure-grip food holder that lets you work at top speed with o fear of flaying your fingers. Molded hand-grip ives sure control, indentations seat the grater ecurely atop bowls from 4½" to 9½" diameter. lades are stainless steel, store right in grater ame, and provide choice of small and large hredders, medium grater, and ground-edge licer. The unit itself is made of tough ABS lastic, dishwasher safe. Imported from West ermany. **$19.00** ($3.95) #A1233 each.

GARDEN HOSE ACCESSORIES



Barco quick snap connectors permit ou to attach 2 lengths f hose or add acces- ories without first urning off the water. lo threading required, ust snap together. Waterflow shuts off auto- natically when disconnected. Set of 5 snap onnector pieces cost just **$8.00** ($1.95) #A843. f course the most important hose accessory is nozzle that automatically maintains proper aterflow. Nozzle Five lets you set waterflow in ny of 5 positions, from gentle spray to jet stream. lade of non-corrosive plastic the standard lozzle Five costs **$11.00** ($1.95) #A481. Pistol rip model costs **$14.00** ($2.95) #A1046.

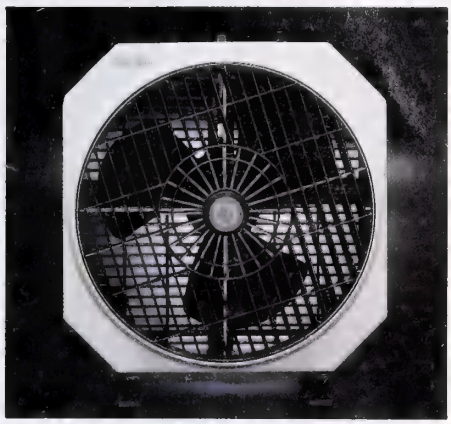




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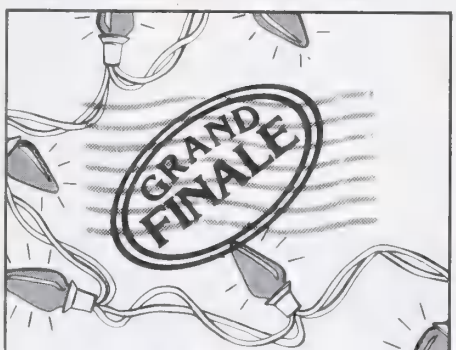
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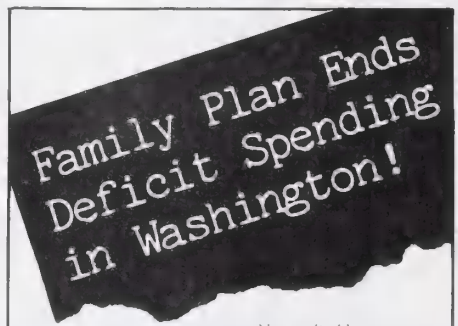
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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Should you buy a microwave oven? In order to make it a worthwhile investment, a new owner must invest some time to learn what the oven does well, what it does satisfactorily, and what it cannot do.

Before you use your oven, it is vital that you read the manufacturer's instructions. But don't be intimidated by the recipes that are included; you do not have to switch from the familiarity and convenience of conventional cooking just because it is possible to prepare a favorite dish in your microwave oven. (What is *possible* is not always preferable.) Effective use of a microwave oven depends on the kind of cooking you do and the amount of time you have to do it. Some foods—such as a standing rib roast—simply don't benefit from quick cooking. On the other hand, there are occasions when time is short and, without a microwave oven, a menu might be limited.

A microwave oven is *not* a replacement for a conventional oven; it is an *extension* of it. Look to the newest models geared to combination cooking: either micro/conventional or micro/convection ovens. These ovens provide the best of both worlds—the speed of microwave cooking combined with the dry heat and browning potential of conventional or convection cooking.

In the meantime, until you have a combination oven, make the most of your microwave by using it in addition to your conventional oven as in the recipes that follow.

DUCKLING WITH RASPBERRIES

- **1 duckling (4-1/2 to 5 pounds), room temperature**
- **Salt and freshly ground white pepper**
- **1 stalk celery, cut into large chunks**
- **1 tart apple, quartered and cored**
- **1 medium-size onion, quartered**

Raspberry sauce:

- **1 package (10 ounces) frozen raspberries, thawed**
- **1/4 cup sugar**
- **1 tablespoon plus 1 teaspoon cornstarch**
- **1/2 cup dry white wine**
- **1 tablespoon lemon juice**
- **1/4 cup red currant jelly**
- **2 tablespoons Curaçao or other orange liqueur**
- **1 cup fresh raspberries**
- **Parsley sprigs**

] Remove giblets and set aside for another use. Rinse duck under cold running ater and pat dry with paper towels. emove excess fat from cavity and disard. Sprinkle duck inside and out with alt and white pepper. Secure neck skin back with toothpicks. Place celery, apple and onion in cavity and tie legs together with kitchen twine. Prick duck all ver with point of sharp knife.

] Place breast side down on microroof rack in microproof roasting pan. Microcook on medium-high (70 to 75 ercent power) 18 minutes. Drain off fat. urn duck over and microcook on medim-high (70 to 75 percent power) 14 to 6 minutes, or until meat thermometer nserted between leg and thigh registers 80°.

] Preheat broiler in conventional oven. ut duck into quarters with poultry hears and place, skin side up, on rack in roiler pan. Broil 6 to 8 minutes or until kin is crisp and well browned.

] Drain thawed raspberries, reserving rup. Mash berries and set aside. Stir ugar and cornstarch in 4-cup glass meaure. Add reserved syrup and wine and ir well. Stir in lemon juice and jelly. Microcook on high 3 minutes 30 seconds, irring every 1-1/2 minutes. Stir in ashed raspberries and Curaçao and mirocook on high 2 minutes 45 seconds, or ntil thickened, stirring after 1 minute.

] Place duck on serving platter and oon a little hot sauce over. Garnish ith fresh raspberries and sprigs of parsy. Pour remaining sauce into gravy boat nd pass separately. Serves 4.

] *Hint:* Thaw frozen raspberries in acket on high 2 minutes.

RISP BAKED MICROWAVE OTATOES

] Wash and scrub baking potatoes. ierce with fork and pat dry with paper owels. Place on paper towels, on microroof rack and microcook on high acording to the chart below. Turn potaes and rearrange in the oven once uring cooking. Do not overcook.

medium-size potato—3 to 5 minutes
medium-size potatoes—6 to 8 minutes
medium-size potatoes—10 to 12 minutes
medium-size potatoes—14 to 16 minutes

] Preheat conventional oven to 400°. ransfer microcooked potatoes to oven nd bake about 8 minutes or until skins e firm and crisp.■

recipes tested in a 625-watt oven. If the wattage of your n is lower, additional cooking time will be necessary.

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QUICK COOK

Fresh spinach adds a flavorful twist to chicken enchiladas



The delicious flavors of Tex-Mex food are the basis for this summertime menu. On a recent trip to Dallas I was served Gloria Hammock's wonderful chicken enchiladas. I call my adaptation of her recipe—flour tortillas wrapped around a creamy chicken and spinach mixture—"green enchiladas," and serve them with homemade tortilla chips accompanied by spicy *pico de gallo* sauce, an unusual orange and jicama salad and caramel cup custards. Serves 6. —MARTHA STEWART

Tortilla Chips

Stack 18 corn tortillas and cut into sixths. Deep-fry wedges until golden brown and crisp in vegetable oil heated to 375°. Drain on paper towels and shake in a brown paper bag with salt to taste and 1 peeled, minced clove of garlic if desired. Serve warm or at room temperature with *pico de gallo* sauce.

Pico de Gallo Sauce

- *4 large ripe tomatoes, chopped*
- *1/2 cup scallions, finely chopped*
- *3 fresh jalapeño peppers, seeded and finely chopped*
- *1 clove garlic, peeled and finely chopped*
- *1/4 cup freshly squeezed lime juice*
- *1/2 cup chopped fresh cilantro*
- *1 teaspoon fresh oregano finely chopped or 1/4 teaspoon dried oregano*
- *Salt and freshly ground black pepper to taste*

In a medium bowl combine all ingredients and stir to mix. Cover and refrigerate 1 to 2 hours before serving. Makes about 2-1/2 cups.

Green Enchiladas

- *2 pounds boneless, skinless chicken breasts*
- *4 tablespoons unsalted butter*
- *1 large white onion, finely chopped*
- *1 pound fresh spinach leaves, washed*
- *3 cups sour cream*
- *2 four-ounce cans chopped green chilies, drained*
- *1/4 cup milk*
- *Salt to taste*
- *12 flour tortillas*
- *6 ounces Monterey Jack cheese, grated*

1. Preheat oven to 350°.
2. Place chicken breasts in a medium skillet with water to cover. Simmer covered 15 to 20 minutes or until juices run clear when chicken is pierced in thickest part. Cool slightly, then shred into bite-sized pieces.
3. In a skillet melt butter over medium heat. Add onions and saute 5 minutes or until softened.
4. Steam spinach in steamer or colander over a saucepan filled with 1/2 cup water. Drain well, reserving 1/2 cup of the liquid. Chop spinach coarsely.
5. In a bowl mix sour cream, onions, spinach, chilies, reserved spinach cooking liquid and milk. Mix half the sour cream mixture with shredded chicken and salt to taste. Fill tortillas with equal amounts of filling and roll up. Place seam-side-down in one layer in 2 buttered 9-by-9-inch baking dishes. Sprinkle with cheese and top with remaining sour cream mixture. Bake uncovered 30 minutes or until heated through.

Mexican Salad

- *3 oranges, peeled and sectioned*
- *1 large red onion, peeled and thinly sliced*
- *3 avocados, peeled, pitted and cut into lengthwise wedges*
- *1 medium sized jicama, peeled and cut into thin strips*
- *Juice of 1 lime*
- *2 tablespoons white wine vinegar*
- *1/4 cup vegetable oil*
- *Salt and freshly ground black pepper to taste*

1. Arrange orange sections, onions, avocados and jicama in a large bowl or platter.
2. Mix remaining ingredients together in a bowl or jar and drizzle over salad just before serving.

Caramel Cup Custard

- *1-1/4 cups sugar*
- *2 cups milk or half-and-half*
- *1/2 vanilla bean*
- *3 large eggs, beaten*

1. Preheat oven to 350°.
2. In a heavy saucepan, melt 1 cup sugar over very low heat stirring frequently until it becomes clear syrup. Increase heat to medium and cook until syrup turns golden. Pour small amount of syrup into each of six 6-ounce custard cups or soufflé dishes and spread evenly on bottom of dish. Syrup will harden as it cools.
3. In medium saucepan, scald milk with remaining sugar and vanilla bean. Remove vanilla bean. Slowly pour milk mixture into beaten eggs in bowl while whisking vigorously. Strain mixture into prepared cups. Place cups in a roasting pan and add enough boiling water to come halfway up the sides of the cups. Bake 45 minutes or until custard is set. Cool custards, then turn out onto dessert plates to serve.■

WEEKEND MEALS

Continued from page 105

CHICKEN SALAD WITH PESTO MAYONNAISE

- 2 cups cooked, shredded chicken
- 1 medium-size ripe tomato, chopped
- 1/3 cup chopped red onion
- 1 stalk celery, thinly sliced on the diagonal
- 1/3 cup mayonnaise
- 2 tablespoons pesto sauce
- Salt, freshly ground pepper
- Radicchio
- Arugula

☐ In medium bowl, combine chicken, tomato, onion and celery. In separate bowl combine mayonnaise and pesto. Add pesto mayonnaise to chicken mixture and toss gently to mix. Season with salt and pepper to taste and serve on bed of radicchio and arugula. Serves 2 to 3.

MEDITERRANEAN HERO

- 1 10-inch loaf French or Italian bread
- 1 cup arugula leaves, washed and dried
- 1 medium-sized ripe tomato, thinly sliced
- 1/4 cup thinly sliced red onion
- 2 ounces thinly sliced fresh mozzarella cheese
- 1 can (3-1/2 ounces) Italian tuna packed in olive oil
- 1/2 cup roasted red peppers, cut into strips
- 2 tablespoons sliced pitted black olives
- 1 tablespoon fruity olive oil
- 2 teaspoons red wine vinegar

☐ Split bread in half lengthwise. On bottom half arrange layers of arugula, tomato, onion and cheese.

☐ Drain tuna, reserving oil. Separate tuna into chunks; place on top of cheese. Top with roasted peppers and olives.

☐ In small bowl combine reserved oil from tuna with olive oil and vinegar to make dressing. Drizzle over sandwich.

☐ Cover with top half of bread, wrap tightly in plastic and refrigerate or store in cooler until ready to serve. Serves 2.

ARTICHOKES *AÏOLI*

- 4 large fresh artichokes
- 1/2 cup prepared *aioli* sauce *(see note)*
- Fresh basil leaves
- Lemon wedges

☐ Trim artichokes about 1-1/2 inches from top. Using scissors, snip off sharp tips of remaining leaves. Cut off stem at base and trim away tough small leaves around bottom. Rinse artichokes under running water.

☐ Place artichokes, stem side down, in large pot with 1 inch of boiling water. Cover and simmer 30 minutes or until a leaf pulls away easily. Drain thoroughly; cool.

☐ Reach into artichoke and pull out cone of center leaves and reserve. Scrape out fuzzy choke. Place reserved cone upside down in artichoke cup. Spoon 2 tablespoons *aïoli* sauce into each cup. Garnish with basil leaves and lemon wedges. Serves 4.

(Continued on page 118)



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WEEKEND MEALS

Continued from page 117

☐ *Note:* If prepared *aïoli* sauce is unavailable, combine 1/2 cup mayonnaise with 2 cloves very finely minced garlic. Add 1/2 teaspoon lemon juice or more to taste.

SHRIMP SALAD WITH YELLOW PEPPERS AND PECANS

- 1 pound cooked, shelled, medium-sized shrimp
- 3 scallions, thinly sliced on the diagonal
- 1 yellow bell pepper, cored, seeded and cut into thin strips *(see note)*
- 1/4 cup olive oil
- 3 tablespoons chopped fresh basil or parsley
- 1 tablespoon raspberry vinegar
- Salt, freshly ground pepper
- Boston lettuce
- Mâche lettuce
- 1/4 cup pecan halves

☐ In a medium bowl, combine shrimp, scallions and yellow pepper.

☐ In a small jar with tight fitting lid, combine olive oil, basil and vinegar; shake well. Pour dressing over shrimp and toss to mix. Season with salt and pepper to taste.

☐ Spoon salad onto plates lined with Boston and mâche lettuce. Top with pecan halves. Serves 4.

☐ *Note:* If yellow bell peppers are not available, substitute red or green peppers.

RATATOUILLE OMELET

- 3 large eggs
- 1/4 teaspoon salt
- 1/8 teaspoon freshly ground black pepper
- 1 tablespoon unsalted butter
- 1/2 cup prepared or homemade ratatouille, drained of excess liquid
- Fresh watercress sprigs (optional)

☐ Beat eggs in bowl with 1 tablespoon water, salt and pepper.

☐ Heat butter in 8-inch omelet pan over medium-high heat. Pour in egg mixture and stir with wooden spoon until eggs just begin to set. Continue to cook, lifting edges with a spatula and tilting pan slightly to allow uncooked egg mixture to run underneath set eggs. Cook until set and lightly browned on bottom.

☐ Spoon ratatouille onto half the omelet. Run spatula around edge of pan to loosen omelet. Fold omelet in half over ratatouille; turn out onto warm plate. Serve with watercress sprigs if desired. Serves 1.

SLICED TOMATOES WITH GOAT CHEESE DRESSING

- 6 large ripe tomatoes, sliced
- 6 tablespoons heavy cream
- 3 ounces mild goat cheese, crumbled
- 3 tablespoons olive oil
- 3 tablespoons vegetable oil
- 1 teaspoon red wine vinegar
- 2 teaspoons fresh thyme leaves (or substitute 3/4 teaspoon dried thyme, crumbled)

☐ In small bowl, whisk heavy cream and cheese together until smooth. Add oils gradually while whisking constantly. Stir in vinegar and thyme; pour over tomatoes or pass dressing separately. Serves 6 to 8.

SOUTHWEST OMELET

- 3 large eggs
- 1/4 teaspoon salt
- 1/8 teaspoon pepper
- 1 tablespoon butter
- 1/2 cup shredded Monterey Jack cheese
- 2 tablespoons prepared or homemade salsa
- Fresh coriander sprigs (optional)
- Avocado slices (optional)

☐ Beat eggs in bowl with 1 tablespoon water, salt and pepper.

☐ Heat butter in 8-inch omelet pan over medium-high heat. Add egg mixture and stir with wooden spoon until eggs begin to set. Continue to cook lifting edges with spatula and tilting pan slightly to allow uncooked egg mixture to run underneath set eggs. Cook until set and lightly browned on bottom.

☐ Sprinkle cheese over half of omelet. Run spatula around edge of pan to loosen omelet; fold omelet in half over cheese. Quickly turn out onto warm plate. Spoon salsa over omelet or serve on the side. Garnish with coriander sprigs and avocado slices if desired.

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GRILLED PESTO-STUFFED CHICKEN WITH LEMON BUTTER

- 4 chicken breast halves, bones, and skin intact
- 4 tablespoons thick pesto sauce
- 4 tablespoons unsalted butter
- 2 tablespoons freshly squeezed lemon juice

☐ Run fingers between skin and flesh of breast to make a pocket, being careful not to tear or remove skin. Stuff 1 tablespoon of pesto sauce into each pocket. Secure with toothpicks if necessary.

☐ Heat butter and lemon juice in a small saucepan until butter melts.

☐ Place chicken breasts on a grill over medium-hot coals and cook 30 to 40 minutes, turning and basting with lemon butter every 10 minutes or until chicken is tender and juices run clear when pierced in the thickest part. Serves 4.

NECTARINE TART

- 1 package (17 ounces) frozen puff pastry
- 1 egg yolk
- 3 tablespoons milk
- 1 pound nectarines or peaches, peeled, if desired, and sliced thin (about 2 cups)
- 1 tablespoon lemon juice
- 1/2 cup peach jam
- Creme fraiche or whipped cream

☐ Thaw puff pastry according to package directions. Stack both sheets of pastry and roll out on lightly floured surface to 10-by-14-inch rectangle. Cut two 1-inch-wide strips from long end. Cut two 1-inch strips from short end. The resulting rectangle of pastry will be the base for the tart.

☐ In small bowl, beat egg yolk with milk. Brush egg mixture along edge of base. Carefully transfer base to ungreased baking sheet. Place long strips of dough on sides of base and short strips at top and bottom to form rim. Brush top of strips with egg mixture; pinch seams together. Prick surface of base with fork.

☐ Place in 425° preheated oven 18 minutes or until puffed and golden; cool.

☐ In bowl toss nectarines or peach slices with lemon juice. Drain, then arrange slices in 2 rows on pastry. In small saucepan heat peach jam until melted and smooth. Cool slightly; brush over peaches to glaze. Serve with crème fraîche or whipped cream. Serves 6 to 8.

NEW POTATO SALAD WITH PINE NUTS AND SUN-DRIED TOMATOES

- 1 pound prepared or homemade new potato salad
- 1/2 cup chopped sun-dried tomatoes
- 1/4 cup finely chopped fresh basil or dillweed
- 2 tablespoons toasted pine nuts
- Boston lettuce

☐ In a bowl combine potato salad, sun-dried tomatoes, basil and pine nuts. Serve in bowl or on salad plates lined with Boston lettuce leaves. Serves 4 to 6.

CHOCOLATE-NUT-DIPPED COOKIES WITH SORBET

- 8 French gaufrette wafers *(see note)*
- 2 ounces semisweet or German sweet chocolate, melted
- 3 tablespoons very finely chopped toasted hazelnuts
- 1 pint each mango and raspberry sorbet

☐ Dip wide end of each wafer into chocolate, then into ground nuts. Place on cake rack and refrigerate until set. Place scoop of each sorbet into dessert dishes; garnish with wafers. Serves 4.

☐ *Note:* If gaufrettes are not available, substitute butter cookies or shortbread.

BROWNIES WITH FRESH RASPBERRY SAUCE

- 1 pint fresh raspberries
- 1 to 2 tablespoons superfine sugar
- 2 teaspoons lemon juice
- 4 brownies
- Crème fraiche or whipped cream

☐ Puree all but 1/2 cup of raspberries in food processor or blender until smooth. Press through fine sieve to remove seeds, if desired. Add sugar and lemon juice and stir until sugar dissolves.

☐ Divide sauce equally among 4 dessert plates. Top with brownie and garnish with crème fraîche or whipped cream and remaining berries. Serves 4.■

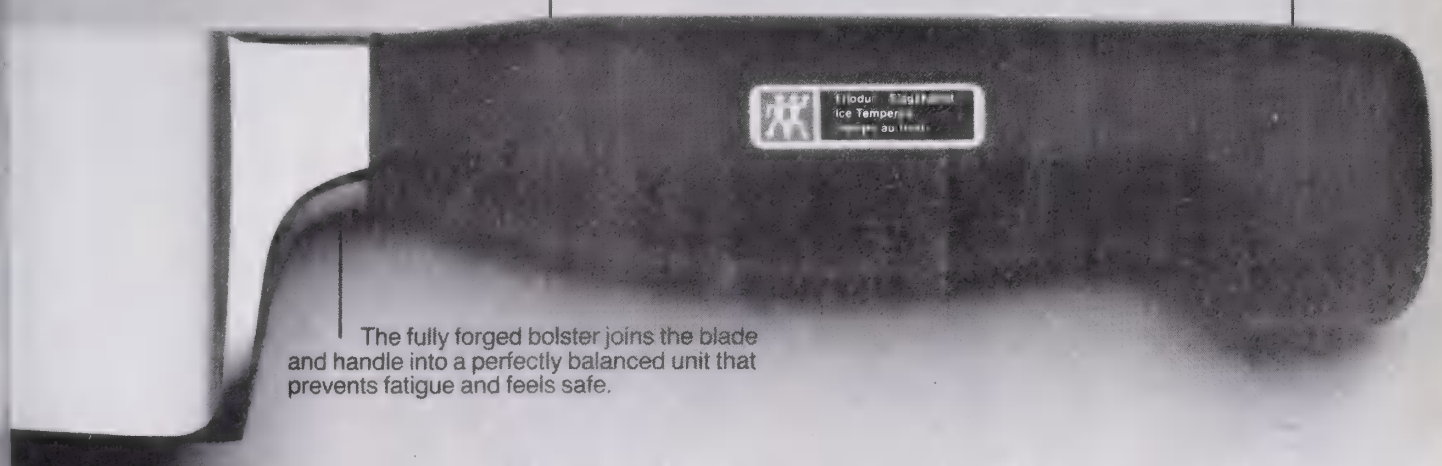
CORRECTION

In "Celebration of Hors D'oeuvres" (House Beautiful, May 1985) the photo of the cherry tomatoes *(page 104)*, puffs with curried onions *(page 106)* and puff pastry straws *(page 107)* were all taken by Jerry Simpson. We regret this omission.

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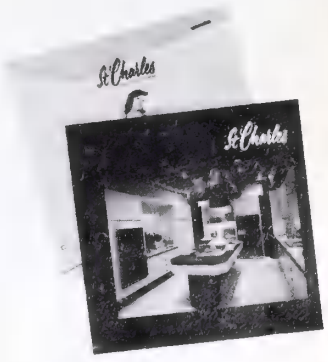
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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

●*Page 14:* **Wooden Uncle Sam, red toy rocking horse, antique quilt teddy bear**—Barneys New York (R), Seventh Ave. and 17th St., NY 10011. **Four-star crackleboard and large Parcheesi board** both by Folkhearts; **chest,** 17 by 6 by 11 inches high; **miniature Tiger maple chest** by Sullins House; **handmade antique quilt pig**— Sweet Nellie (R, MO), 1262 Madison Ave., NY 10128. **Twig heart planter**—Elan (R, MO), Trump Tower, 725 Fifth Ave., NY 10022. **Nest of three Shaker boxes** #120, brown, green, red, 18th-c. style grain painting in warm tones, 3½, 5, 7¼ inches long—Traditions (MO), RD 4, Box 191, Hudson, NY 12534; catalog, $1.

●*Page 15:* **Shenandoah wallpaper and fabric,** green **Alexandria Stripe fabric**—Ralph Lauren Home Collection (M), 1185 Avenue of the Americas, NY 10036; Bloomingdale's (R), 1000 Third Ave., NY 10022; The Polo/Ralph Lauren Shop, Denver, CO and Dallas, TX. **Essex country pewter cupboard** #23-1325, 48 by 22 by 80 inches high, deep teal; **Prospers armchair** #43-4032, Honey, 22 by 23 by 38 inches high, $335—Habersham Plantation Corporation (M), Box 1209, Toccoa, GA 30577; (800) 221-3483 out of state. **Coque Strasbourg hand-painted dinner plates, pitcher; rim soup, cup and saucer,** $10; **three-piece rooster soup tureen**—Sigma (M), The Tastesetter, ■ Towle Co. (M), 225 Fifth Ave., NY 10010. **Petit Point hand-painted white with pink plates**—Elan (R,MO), Trump Tower, 725 Fifth Ave., NY 10022. **Wooden bowls** #6480, 9, 11 and 13 inches, $36 plus postage $4.40—The Country Loft (MO), South Shore Park, Hingham, MA 02043. **Wire egg basket,** 9½ by 16 inches high; **decanter, copper pot,** 8½ by 9 inches—Pierre Deux (R), 870 Madison Ave., NY 10021; 428 N. Rodeo Drive, Beverly Hills, CA 90210; 113 E. Oak St., Chicago, IL 60611. Simon Pearce (MO), The Mill, Quechee, VT 05059; **Shaker boxes** #6023, 4¼ to 9½ inches long, postpaid; catalog, $2—Neat & Tidy Inc. (MO), 27 Pine Brook Rd., Spring Valley, NY 10977. **Two-handled apple basket** made by Kathy Heye, 6 by 13½ by 23 inches; **Field basket** by Connecticut Basket Works—Sweet Nellie (R,MO), 1262 Madison Ave., NY 10128. **Throw** imported from Wales available at Barneys New York (R), Seventh Ave and 17th St., NY 10011; Cachet (R), 97 Central St., Wellesley, MA 02181; The Changing Scene (R), 418 E. Silver Spring Dr., Milwaukee, WI 53217; Whitney Shop (R), 100 Elm St., New Canaan, CT 06840. **Savannah 100 percent cotton rag rug** #12-A; mixed pastels area rugs in widths 2 to 9 feet—Thos. K. Woodard (R), 835 Madison Ave., NY 10021.

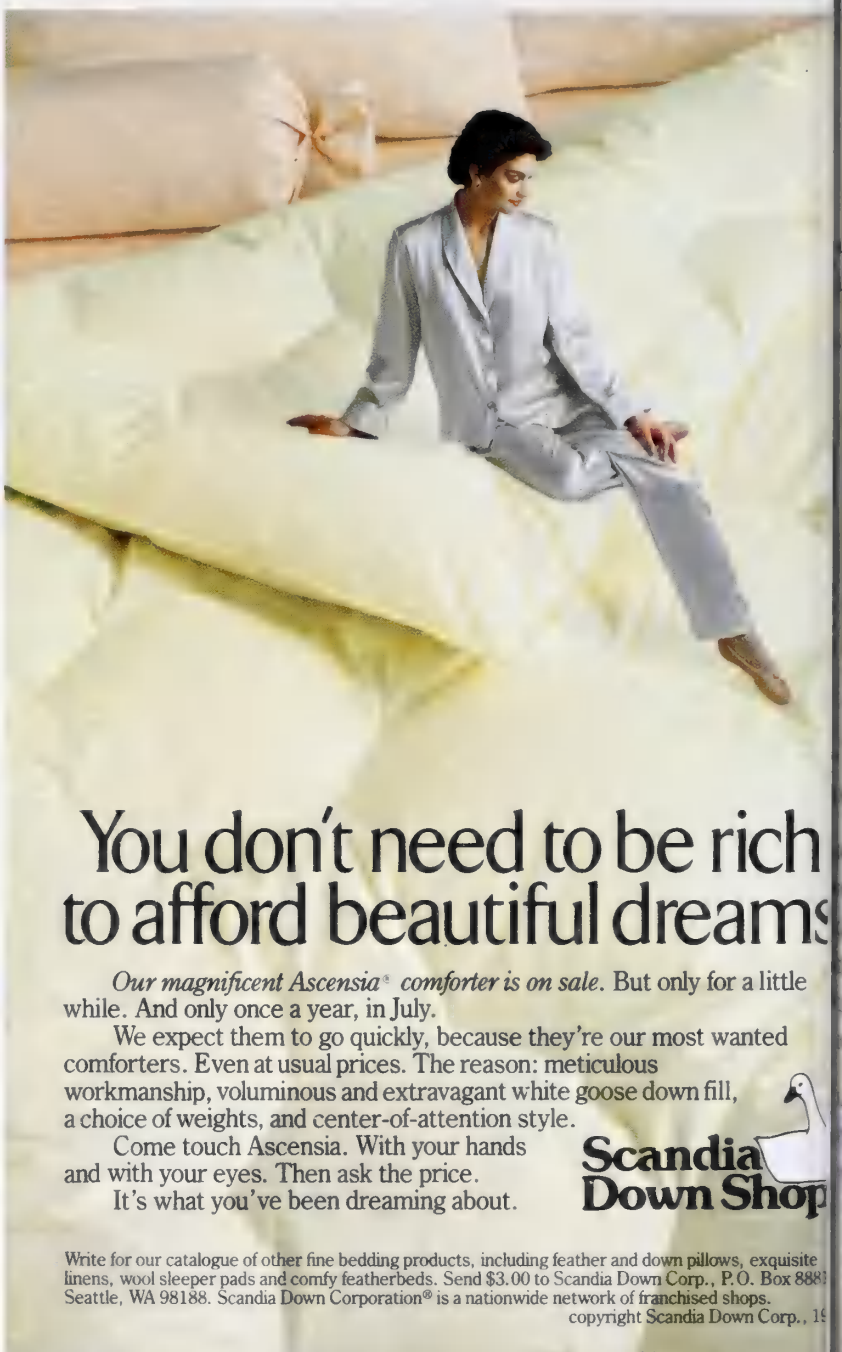
●*Pages 16 and 17:* **Melanie draped and seat cushion fabric; Nancy wallcovering and tablecloth fabric**—Fabriyaz (M), Division of Jay Yang Design Ltd., 41 Madison Ave., NY 10010; Lord & Taylor (R), 424 Fifth Ave., NY and retail stores across the country (in September). **Tulip cups and saucers, sunflower plate, tulip vases**—Mottahedeh & Co. Inc. (M), 225 Fifth Ave., NY 10010; Cache-Cache Ltd., 758 Madison Ave., NY 10021; Bloomingdale's (R), Past And Present, 1000 Third Ave., NY 10022; Cabbages And Kings (R), Newport, RI; Leopards (R), Tuscaloosa, AL; Marshal Field (R), Chicago, IL 60610. **Frame**—Swedish Cottage Antiques (R,T), 1281 Madison Ave., NY [illegible]. **Etagere** #84501, 36 by 14 by 57 inches high—Alberts. **"Evora" decanter, ceramic melon with saucer** #30[illegible]—Bloomingdale's (R), 1000 Third Ave., NY 10022. "Asiatic Pheasant" **blue and white plates**—Conran's (R), 160 E. 54th St., NY 10023. **Butterfly Lace rectangular sham,** BL25/L 19 by 27 inches; **small linen and lace heart pillow** BL10/L, 12 inches; **rectangular pillows** BL4/L, 12 by 16 inches—paper white ltd. (M), 769 Center Boulevard, Fairfax, CA 94930; Cherchez (R,MO), 864 Lexington Ave., NY 10021. **Western Maine Weavers mohair throw,** 47 by 76 inches; **hat boxes,** three different sizes—Sweet Nellie (R), 1262 Madison Ave., NY 10128. **Wicker club chair** #1072HR—O-Asian Designs Inc. (M), PO Box 5328, 1100 W. Walnut, Compton, CA 90220; PO Box 90607 3250 O'Asian Way, Charleston, SC 29418. **English botanicals**—Cache-Cache Ltd. (R), 758 Madison Ave., NY 10021. **Rug** made in India, cotton back lining, 5 by 7 feet, beige, pink, green—Ralph Lauren Home Collection (M), 1185 Avenue of Americas, NY 10036; Bloomingdale's (R), 1000 Third Ave., NY 10022; The Polo/Ralph Lauren Shop (R), Denver, CO and Dallas, TX. **White antique Marseille spread,** 100 percent cotton—Barneys New York, Seventh Ave. and 17th St., NY 10011; Henri Bendel (R), 10 W. 57th St., NY 10019; Cherchez (R), 864 Lexington Ave., NY 10021.

HB LOOKOUT

●*Page 21:* **Charlotte vinyl-backed wallcovering a upholstery-weight cotton**—Ralph Lauren Home Fa ion Collection (M), 1185 Avenue of the Americas, N 10036; Bloomingdale's (R), 1000 Third Ave., N 10022; The Polo/Ralph Lauren Shop (R), Denver, C Dallas, TX.

●*Page 24:* **Mombasa Mirage canopy kit,** extra seve yard panels available, $20 each—Mombasa Canopi 2345 Ft. Worth St., Grand Prairie, TX 75050. **Mer roll-up beach towels**—Macy's, Herald Square at 34 St., 10001; 170 O'Farrell St., San Francisco, CA 941 Nieman-Marcus (R), 1618 Main St., Dallas, TX 752

●*Page 29:* **Marimekko's Big Picture fabric,** 60 inch wide, primaries and pastels; **Learning Wall murals** dered through the Marimekko Little People wallpa book by Motif, available at 6,000 wallcovering sto nationwide—Motif Designs (M), 20 Jones St., N Rochelle, NY 10801; contact for nearest store. **Lea ing Sheet: twin fitted,** $15; **pillowcase,** $7; **comfort**



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; **comforter cover,** $40—Marimekko (R), 7 W. 56th NY 10019; available at major department stores. nearest store write Dan River (T,M), 11 W. 40th NY 10018.

age 32: **Mexican food**—Cafe Marimba, 1115 Third :., NY 10021. **Georgian House candleholders,** 4½ ies tall, $9 per pair; **Schoolhouse quilted potholder,** yester cotton, part of ■ set of four folk art potholdr $11; **porcelain house magnet** with folk art motif, t of ■ set of four, $5 per set; **schoolhouse wooden** with nesting boxes topped with a folk art motif, set four, 25½ by 5 by 2⅛ inches, $11; **hand-woven se-on-hill maize mat** from China, 2 by 3 feet; **dolls-se greeting cards** with doors and windows that n, five styles of houses, 4¼ inches tall, set of 10 ds, $4; add postage for orders under $10 ($2.60), ($3.50), $30 ($4.50)—Lillian Vernon, 510 South ton Ave., Mount Vernon, NY 10550, (914) 633-0.

THE BLUE RIDGE MOUNTAINS OF VIRGINIA

age 53: **Arbor design and garden consultant**—Jeffrey Conti, Pinewood Farm, 515 Old Joppa Road, Joppa, MD 21085.

●*Pages 54 and 55:* **Green glazed Valkris pottery and herb design salad plates made for Liberty; wicker arm chair, slat-back rocker (to order), antique dress and linens**—Liberty (R), 1513 Wisconsin Ave., Washington, DC 20007. **Custom lighting fixtures**—Charles Eldred, (703) 675-3385.

●*Page 56:* **Wood grained duck**—Liberty (R), 1513 Wisconsin Ave., Washington, DC 20007.

●*Pages 56 and 57:* **Antique wicker rocker**—Joan Cole Collection, (301) 983-1805. **Antique quilt pillows of varying patterns, wicker love seat and frames**—Liberty (R), 1513 Wisconsin Ave., Washington, DC 20007. **Plants, grasses**—Pinewood Farm, 515 Old Joppa Road, Joppa, MD 21085

●*Pages 58 and 59:* **Heart-shaped pillow, hand-painted frames, baskets, bench.** *Top right photograph:* **Victorian dollhouse kit, child's Amish hat, Victorian girl's dress**—Liberty (R), 1513 Wisconsin Ave., Washington, DC 20007.

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MADE FOR EACH OTHER

●*Page 61:* **Linen #2571-13 for hallway swagging from** Gretchen Bellinger Inc. (T), 979 Third Ave., NY 10022—International Linen Promotion Commission, 200 Lexington Ave., NY 10016; **Lacquered console** #5564, Baker Facade Collection; **spoonback tub chair** #5035, Baker Irish Stately Homes Collection—Baker, Knapp & Tubbs (M), 917 Merchandise Mart, Chicago, IL 60654. **Oriental ginger jar**—Nuri Farhadi (R), 920 Third Ave., NY 10021. **Architectural fragments**—Irreplaceable Artifacts (R), 1046 Third Ave., NY 10021.

●*Pages 62 and 63:* **Three-cushion sofa #393-84 with arms, armless chair #380-28; glass and brass coffee table #5552; white lacquered octagonal book table #5558;** Baker Facade Collection—Baker, Knapp & Tubbs (T), 917 Merchandise Mart, Chicago, IL 60654. **Silk "Shan" peach fabric** #2012/63 on sofa—Jack Lenor Larsen (T), 41 E. 11th St., NY 10003. **Benares fabric** #2281-50 on armless chair—Yves Gonnet Inc. (T), 979 Third Ave., NY 10022. **Greek Key border** #CB-74—Clarence House (T), 211 E. 58th St., NY 10022. **Pink paint** #PR-18—Benjamin Moore Paints (M), 51 Chestnut Ridge Road, Montvale, NJ 07645. **Brass andirons**—William H. Jackson (T,R), 3 E. 47th St., NY 10017. **Two gold/blue stripe spiral plates, large pink and white spatter bowl, basket, small blue bud vase**—Gordon Foster (R,T), 1322 Third Ave., NY 10022. **Gold/black painted box #411, William IV red leather fireplace bench**—Florence de Dampierre Antiques (R,T), 16 E. 78th St., NY 10021. **Brass candlesticks, white jars, planter**—Christopher Hyland (T,R), 979 Third Ave., NY 10021. **White vase, bronze plaque with cherubs, white lamp, Oriental ginger jar #1377, large Oriental platter**—Nuri Farhadi (R,T), 920 Third Ave., NY 10022. **Villa rotunda**—Robert K. Lewis Associates, 300 E. 59th St., NY 10022. **Gilded brackets**—Old Versailles Inc. (T,R), 315 E. 62nd St., NY 10021. **Havering Stripe fabric** #7815, pink/white for balloon shades—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Aubusson rug** #4584, 12 by 8 feet 9 inches—Coury Rugs (R), 515 Madison Ave., NY 10022. **Architectural prints of Blenheim Palace**—Ursus Books Ltd. (R), 1011 Madison Ave., NY 10021.

●*Pages 64 and 65:* **Havering Stripe fabric** #7815 for balloon shade—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Rustication Bar** #5568 with lacquered wine rack, two drawers, three adjustable bronze glass shelves, 48 by 24¼ by 87¼ inches high; **leather top desk** #5587, oak veneers, 60 by 28 by 30½ inches high; **Formula cocktail table** #5553, 40 by 40 by 17 inches high; **armless love seat** #390-54, 54 by 32 by 34 inches high; **metal chairs** #5545 covered in Baker fabric #49-117, Baker Facade Collection—Baker, Knapp & Tubbs (M), 917 Merchandise Mart, Chicago, IL 60654. **Mandarin silk fabric** #2444/04, rose quartz on armless love seat—Jack Lenor Larsen (T), 41 E. 11th St., NY 10003. **Architectural fragments, large vase**—Nuri Farhadi (R,T), 920 Third Ave., NY 10021. **Small framed oil painting**—Antiques Associates (R), 83 Halls Road, Old Lyme, CT 06371. **Botanical plates** #233-3—Trevor Potts Antiques (R,T), 1011 Lexington Ave., NY 10021. **Tizio lamp**—The Lighting Center (T), 353 E. 58th St., NY 10022; (R) for retail source 1097 Second Ave., NY 10022. **Antique Bessarabian rug,** 9 feet 3 inches by 11 feet 5 inches—The Rug Loft (R,T), 845 Lexington Ave., NY 10021. **Wedgwood botanical dessert plate** #N7096, set of 10; **black and gold antique rectangular tea tray; floral tea set** #P6609, **pink and gold basket-weave Minton cookie plate,** set of two—Bardith Porcelains (T,R), 901 Madison Ave., NY 10021. **Silver, antique linen napkins and cloth**—Thaxton & Co. (M), 780 Madison Ave., NY 10021. **Wilson bird prints**—Robert K. Lewis Associates, 300 E. 59th St., NY 10022. *Bottom right:* ***The Ambush of Captain A. McLane*** by James Peale, 29⅛ by 36⅛ inches, oil—Hirschl & Adler Galleries, 21 E. 70th St., NY 10021. **Havering stripe** #7815, pink/white on throw pillows—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Lacquer finished Vitrine** #5590 **with glass shelves and doors,** 36 by 18 by 87 inches high, **lacquered round lamp table with three drawers and shelf #5561** 24 by 27 inches high; **armless chair** #380-28, Baker Facade Collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, Il 60654. **Benares fabric** #2281-50 on armless chair—Yves Gonnet (T), 979 Third Ave, NY 10022. **Pair of Oriental bowls**

(Continued on page 125)

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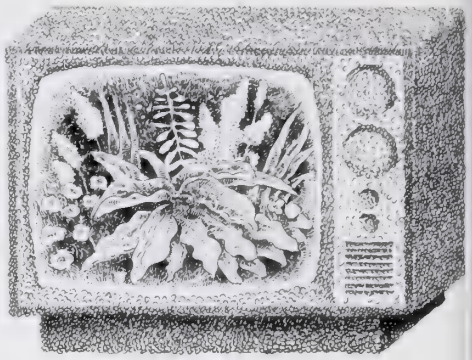
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GARDEN GUIDE

JULY

The host of America's most popular garden show talks about our number-one pastime



By KEN DRUSE

I recently had the pleasure of speaking with Bob Thomson, host of *The Victory Garden* on public television—the most popular gardening show in America. We talked about Bob's early days as a landscaper, then as a garden center owner, radio and, ultimately, television communicator. We also talked about trends in gardening.

"Today there's much more sophistication," said Bob. "When I started my business, landscaping jobs would run from $500 to $5,000. Now people invest from $5,000 to $50,000, and there are more of those big jobs coming up all the time. People look through magazines like House Beautiful and see what landscaping can do for property—not only to increase the value of a home, but more importantly, to increase the quality of the lives of those who live there."

I told him I'd noticed that the interest in vegetable gardening fluctuates with the economy. In hard times, people grow vegetables for the table. Although it's debatable whether this really saves money, there's no denying that fresh vegetables taste better. But I wondered if Bob had noticed a definite trend towards ornamental horticulture, American landscape design and garden art.

"Definitely," he said. "But when I first got into *The Victory Garden*, my directors and producers didn't believe that. After all, the show had been started to provide vegetable garden 'how-tos.' Nowadays the amount of money and time spent on vegetable gardening is small compared to the time and money spent on lawns, trees, shrubs, annuals and perennials—it's about five to one."

Bob introduced landscape design to the TV audience, and the mail poured in. His viewers also asked to see more travel segments—visits to faraway gardens—and features on how other gardeners design their homesites.

When we spoke, we also shared opinions on insecticide use (try the natural cures first), soil conditioning (compost can't be beat) and fertilizer. We are both keen on Peter's 20-20-20 preparation, but commiserate on the problem of the blue dye, added to judge dilutions, that tends to get all over your hands. Bob also sees a new interest in small-space gardening.

"Have you tried grow-bags?" he asked. I hadn't but I knew that they're all the rage in England. Bob explained how a large bag of soil or soilless peat-lite medium could be used as a portable garden for annuals and vegetables, such as squash or tomatoes, in areas where garden space is limited. The mix is moistened in the bag, and two-inch holes about six inches apart are cut in the top of a bag laid flat. Small holes are punched in the bottom for drainage. Seedlings are inserted into the large holes.

"It's an entire self-contained garden—perfect for a balcony, terrace or small backyard," Bob explained. "You simply keep the medium moist and fertilize regularly (20-20-20 again)." The plants grow quickly, so there's plenty of time this month to add a few vegetable plants in sunny, plantless places.

Inspired by our talk, I could hardly wait to get back to the garden. I think a line of grow-bags would be great in front of the utility area. Some tall cosmos would do well in the bags and would help to hide trash cans in the bargain. Now, if only I could get the blue dye off my hands!■

PAUL RICHER

RODUCT INFORMATION

Continued from page 123

A10138; **large plate, Oriental base** A1771, **ginger** —Nuri Farhadi (R), 920 Third Ave., NY 10021. **chitectural fragments**—Irreplaceable Artifacts T), 1046 Third Ave., NY 10021. **Bowl and small e vases**—Gordon Foster (R,T) 1322 Third Ave., 10022.

ages 66 and 67: **Dining table** #5538 **with glass top metal base**—Baker Furniture Co. (M); **lacquered base sideboard with marble top** #5530-M, Baker ade Collection, 917 Merchandise Mart, Chicago, IL 54. **Six dining chairs** #335-28, Saladino/Baker; **ver #222 fabric** on chairs and balloon shades—wtan & Tout (T), 979 Third Ave., NY 10022. **Lig-** **#SCH hand-cut crystal stemware; short lilac sses #SMY Thaxton silver flatware; five-piece set-g; Scroll damask Irish linen napkins; silver salt and per shakers; silver sauce tureens with pink and gold sert plates**—Thaxton & Co. (T,R), 780 Madison e., NY 10021. **Minton gold and pink basket pattern sert plate,** set of eight; **Wedgwood dessert plate** N7096; **pair pink cachepots H6665, two pink Ridg-y porcelain bowls** F6831; **amethyst stemware** I3537; **e decanters** #H3507 and L3537; **pair bulb pots**—dith Porcelains (T,R)—901 Madison Ave., NY 21. **Large fruit compotes, amethyst plate**—Nuri hadi (T,R), 920 Third Ave., NY 10022. **Painted nbwaiter** #211—Florence de Dampierre Antiques R), 16 E. 78th St., NY 10021. **Brass andirons**—liam H. Jackson (T,R), 3 E. 47th St., NY 10017. **ge Bessler prints and smaller prints, architectural gments**—Robert K. Lewis Associates, 300 E. 59th NY 10022. **Painted floor** by Susan Cooley, Jill nes, Joan Lahey, Tanya B. Hill—Susan Cooley, PO 352, Katonah, NY 10536. **Paint for floor:** Base 4, T-38, ST-43, Terra Cotta; GN-60, GN-59, Grey rble—Benjamin Moore Paints (M), 51 Chestnut ge Road, Montvale, NJ 07645.

ages 68 and 69: **Queen-size bed** #5022; **four drawer chest** #5072, 56¼ by 23¾ by 33 inches high; **pie crust bedside table** #5099; **mirror** #5013, 27 by 50 inches high, the Stately Homes Collection; **metal chairs** #5545; **card table with leather top and oak veneer** #5078; Baker Facade Collection—Baker, Knapp & Tubbs (M), 917 Merchandise Mart, Chicago, IL 60654. *On table:* **Linen napkins; Breakfast china, white with Blue dots; Crystal sugar shaker; Silver flatware; crystal juice glasses**—Thaxton. **Rope and tassel chintz** #320.2 for bed hangings—Rose Cumming Chintzes Ltd. (T), 232 E. 59th St., NY 10022. **Silk stripe "Shan" fabric** #2012/33 on metal chairs—Jack Lenor Larsen (T), 41 E. 11th St., NY 10003. **Draperies: Skimmer 100 percent linen** 2571-17, Blue Heron International Linen Promotion Commission (T), 200 Lexington Ave., NY 10016; Gretchen Bellinger Inc. (T), 979 Third Ave., NY 10022. **Queen-size mattress and boxspring**—Chesley Sleep Center (R), 321 Boston Post Road, Old Saybrook, CT 06457. **Gottex "Windowpane" sheets,** white with blue; **Keswick sheets, white with blue pin dots**—Fieldcrest Mills, Inc. (M), 60 W. 40th St., NY 10018. **White Marseilles bedspread** #1AB2—Cherchez (R), 864 Lexington Ave., NY 10021. **Aubusson Rug** #3130, 9 feet 6 inches square—Dildarian Inc. (T), 595 Madison Ave., NY 10022. **Pharmacy brass lamps** #4950—George Kovacs (R), 330 E. 59th St., NY 10022. **Oriental lamp, octagonal plate, small platter, blue/white vase, small round blue/white planter, rectangular porcelain tray, blue/white drinking cup**—Nuri Farhadi (R,T), 920 Third Ave., NY 10022. **Convex mirror and stand**—Trevor Potts Antiques (R) 1011 Lexington Ave., NY 10021. **Glass picture frame**—The Queen's Museum (R), Essex, CT 06426. **Antique brass picture frame**—Antiques Associates (R), 83 Halls Road, Old Lyme, CT 06371. **Basket**—Gordon Foster (R,T), 1322 Third Ave., NY 10022.

FIRST-CLASS STYLE BY MAIL

Architect—Thomas Joseph Kupper, Greenwich, CT 06830. **General contractor**—Michael T. Wetzel, RR #2 Box 187A, South Salem, NY 10590. **Homeowner**—Rhonda and Michael Koulermos, upstate NY.

●*Pages 70 and 71:* **All furnishings** throughout (unless otherwise indicated) may be ordered from the Spiegel Home World Catalogue, Summer Edition, PO Box 6340, Chicago, IL 60680. *For information and ordering call (800) 345-4500.* **Love seat covered in Laura Ashley fabric** #N6010 2978F, 64 by 35 by 36 inches high, eight-way hand-tied coil-spring construction, pink/white, $999 plus $50 for delivery; **solid pine trestle table** #N6010 2763F, 71 by 31½ by 28 inches high, $349 plus $35 for delivery; **wheel back chairs** #N6010 2765F, 26 by 19¼ by 36 inches high, $225 per pair, $20 for delivery; **table/4 chairs, five-piece trestle table set** #N6010 2766F; hand-rubbed honey-pine finish resembling antique patina, $399 plus $40 for delivery; **flat weave rag rug** C6710 2063T reverses for distinct pattern, 60 by 96 inches, 2-mist, $170 made in India, other colors I-blue, 3-rust, 4-brown, other sizes, 22 by 40 inches, 30 by 50 inches, 42 by 66 inches; **white linen/cotton hand embroidery and Tuscany lace pillows** N7210 8990T, 20 inches square, $79.95 each; **blue and rose oval floral prints** by Jean Lois Prevost in wood frames, 18 by 22 inches high; top print N6610 4161T, bottom print N6610 4160T, both $99.95; **Blue Skies N8010 2032T block china 20-piece dinnerware set** includes dinner plates, salad plates, bread and butter plates, cups and saucers, $89.95; N8010 2031T **five-piece completer set** includes vegetable bowl, platter, creamer, sugar bowl with cover, available in Gray Dawn, Midnight, $75; **Columbia stemware** 24 percent lead crystal from Italy, set of four, also in **8-ounce wine,** #N8010 2560, **6-ounce flute** #N8010 2561, **1¾-ounce cordial** #N8010 2562, each set $49.95; **Manchester flatware** from Towle, supreme 18/8 stainless steel flatware, 20-piece set includes four each: dinner knives, dinner forks, salad forks, soup spoons, teaspoons, $100, 40-piece set includes two 20-piece sets, $199.95. **Softwood baskets bound with rattan peel and hand-painted with bud motif** N7710 6079, 4½ inches, 5 inches, 6½ inches in diameter, set $12.95; **four piece Vollrath 8-quart cooker** with vented cover, steamer basket and blanching pot N7910 5820, 10½ inches in diameter, $24.95; **Le Creuset round French oven lid**

(Continued on page 126)



PRODUCT INFORMATION

Continued from page 125

cookware, 4-red, 4¾ quarts, iron core with double fired enamel finish, part of 10-piece set C7910 5940T: 2-quart and 4½ quart French ovens, 7½ quart saucepan lids, 9½-inch open fry pan, 8- by 12-inch open baker, 1-quart multi-function pan (lid doubles as 6-inch omelette pan), 2-Blue, 9-Black, 7-Yellow, 1-Flame. **Clover** #F43 fabric on dining chair seat cushion, rose/white, $12 per yard—Laura Ashley (R), 714 Madison Ave., NY 10021. **Six oval linen place mats and napkins with scalloped edging,** $55 per set—Cherchez (R), 864 Lexington Ave., NY 10021. **Blue and white porcelain platter and china plate collections**—American Country Store (R,T), 969 Lexington Ave., NY 10021.

●*Pages 72 and 73:* **Charles of London-Style sofa** #C6010 2145F, 1-Solid Rose, 100 percent cotton upholstery, $699, $50 for delivery. **Chair** N6010 2890F, 34 by 36 by 38 inches high, **blue-stenciled flowers on whitewashed background fabric** by Laura Ashley, $635, $40 for delivery; **Queen Ann-style handkerchief drop-leaf table** N6110 7172F, 36-inch diameter, 29 inches high, 29 by 33 inches wide with leaves down, $349, $35 for delivery; **Florentine earthenware sculptured horse** N7710 5066T, 16 by 6 by 15½ inches high, $249; **solid brass bugle lamp,** N6610 2516T, 22½ inches high, $149; **Indian pine handcrafted frame** from France, burr/maple, elm or walnut veneer inlaid with rose, citrus and violet wood marquetry, 5 by 7 inches N7710 5440, $39.95, 3½ by 5 inches N7710 5441, $29.95; **oval antique finished solid brass frame** N7710 6231, holds 5 by 7 inch photo, $24.95; **red enamel steel sculpture tricycle** N7710 8058T, from the C. Jeré Collection, 28½ by 6 by 26½ inches high, $99.95; **Indian dhurrie rug** #1061, 13 feet 4 inches by 9 feet 7 inches—Doris Leslie Blau Inc. (T), 15 E. 57th St., NY 10022. **Squeegee design-painted Parsons table** by Luis Molina—Molina Studio (T), 410 E. 62nd St., NY 10021. **Antique green painted trestle table**—Swedish Cottage Antiques (R,T), 1281 Madison Ave., NY 10128. **Red barn, small salting tray**—Ann-Morris Antiques, Inc. (R), 239 E. 60th St., NY 10022. **Havering Stripe fabric** on throw pillows and table undercloth, 100 percent cotton glazed chintz, pink—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Fabric, pattern** #60049 CC chintz color Y10 on throw pillows with box pleats, $4 per yard, fabric pattern #60047 color Y10 for table overcloth, $4 per yard—Ameritex®, Division of United Merchants and Manufacturers Inc., 1407 Broadway, NY 10018; Northwest Fabrics (M), PO Box 497, Eau Claire, WI 54701.

●*Pages 74 and 75:* **Queen headboard** C6010 2933F, hand-wrapped wicker over welded iron tubing frame, 53 inches high, color 1-green, also available in 2-white $299, $30 for delivery; **end table** C6010 2935F, 23 by 23 by 17 inches high, $150, $25 for delivery; **flatware rag rug** C6710 2063 made in India reverses for distinct pattern, 60 by 96 inches, color 2-mist, $170; **handmade pine clock** N7710 7009T, 20 by 2¼ by 16 inches high, $63.95; **brass desk lamp** N6610 1280T, 14 inches high, $39.95; **Robert Abbey jug lamp** N6610 1357T beige, also available N6610 1310T Wedgwood blue, $55.95; **Schoolhouse hand-woven cotton dhurrie rug** N6610 4263 with hand-stenciled pattern on reverse side, 2 by 3 feet, $27.95; **Queen white bed linens:** Coronation Lace, Cannon Royal Family™ percale blend of Pima cotton/polyester with 250 threads per square inch, Queen set N6610 8540T, $109, also available in Twin, Full, King; Queen N6910 7262T **Bridal Lace bed ruffle** by Laura Ashley, Burlington's 200Cale®, 200 count percale of combed cotton/Celanese Fortrel® polyester, $79; **Standard flanged pillow sham** N6910 8048T, $32; **round toss pillows** N6910 8055T, 13 inches, $22; **square** N6910 8056, 13 inches, $22; **neckroll** N6910 8057, 7 by 13 inches, $22—"Palmetto" by Laura Ashley, Burlington cotton percale/Fortrel polyester. **Linen battenberg cloth,** 54 inches square—Cherchez (R), 864 Lexington Ave. at 65th St., NY 10021. **"Wheel of Fortune" quilt,** c. 1935, $675—Thos. K. Woodard (R), 835 Madison Ave., NY 10021. **Collection of George Brookshaw hand-colored engravings, London 1812**—Graham-Arader, (R), 23 E. 74th St., NY 10021. *(Bottom right):* **Sheraton-style armchair with sheaf-of-rice back by Hickory Chair** N6110 7091, solid mahogany frame, satin jacquard upholstery of rayon/cotton/polyester, 21½ by 23 by 32 inches high, green/pink/ecru, $499, $40 for delivery. **Hand-woven cotton dhurrie rug,** 2 by 3 feet, Blue Hearts N6610 4391T on reverse side, $27.95; **brass fireplace tools,** set N7710 6203T includes stand, poker, brush, shovel and tongs, 34½ inches high, $74.50. **Pair of dice on mantel**—Ann-Morris Antiques Inc. (R,T), 139 E. 60th St., NY 10022. **Antique Connecticut ladderback armchair**—John Keith Russell Antiques Inc. (R,T), Spring St., South Salem, NY 10590. **Primitive mural** painted by Timothy Leese.

THREE DREAM KITCHENS

●*Pages 76 and 77:* **Center Square Glazecraft™ no-wax vinyl flooring** #54411, blue/gray can be mixed and matched, do-it-yourself, $2.50 per square foot, free brochure; **non-combustible Oak Plank ceiling** #50 **The Armstrong Masters' Collection,** available in 4-foot planks, $1.45 per square foot; installation: **Armstrong® Easy Up™ metal track and clip System Kits,** (five kits for this ceiling), $5.99 per kit, free brochure—Armstrong Consumer Services (M), PO Box 3001, Lancaster, PA, 17604, (800) 233-3823. **Kitchen cabinets, Hallmark Recessed Square in oak** with parchment finish has sandwich bar with pull-out cutting board and bread box, removable fiberglass tote trays, utensil cabinet with pegboard lining, all orders custom, cabinets and island, $6,600 **TV and bar cabinets,** Beacon Hill in oak with English Manor finish, $3,200—Wood-Mode Cabinetry (M), Dept. B, Kreamer, PA 17833, write for nearest distributor. **Systems Sentinel™ with Serve Door™ refrigerator** #ED26SSXM with side by side doors and water and ice dispenser, in Toast, $1,749; **dishwasher** #DU8903XL with sixteen cycles and options including eight-hour programmable delayed wash feature and six automatic cycles, $616; **self-cleaning lower oven and micro-computer touch control microwave upper oven** #RM278BXP, one unit, $1,262; **gas down-draft double modular cook-top** #SC8900EMH optional griddle, rotisserie, added service burner modules are removable and can be substituted, $578-



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irlpool Corp. (M), Benton Harbor, MI 49022, con-t Yellow Pages for nearest dealer. **Maple butcher-ck top on cooking island,** 36 by 96 by 1½ inches, ilable at lumber yards, prices vary, $220. **Luster-ae™ Capacity Plus sink** with #4161 single lever cet & hose featuring hot water machine and soap/ ion dispenser, about $475—Elkay Manufacturing . (M), 2222 Camden Court, Oak Brook, IL 60521. **ghting:** 150W **Cone** #P6692-32, $46.10 each; 150W **ll Washer** #P6735-22, $120.45 each—Progress ghting (M), Erie Avenue & G St., Philadelphia, PA 134. **Individually hand-carved kiln-dried lightweight stern pine beams with dark walnut-finish ceiling ms,** stock sizes, custom orders; $5.75 per linear foot; r sides finished, $7.15 per linear foot; three sides shed, $5.15 per linear foot, color brochure—Olde lonial Woodcraft (M,MO), 95A Bell St., West Baby-, NY 11704. **Club chair** #931, 32 by 36 by 31 hes high, $679 COM; **Chesterfield sofa,** 72 by 41 by inches high, $1645 COM—Hickory/KayLyn (M), Box 2366, High Point, NC 27261. **Artigny 100 cent ribbed cotton** #466 on KayLyn Chesterfield a, $44 per yard—Boussac of France Inc. (T), Ro-nex Division, 979 Third Ave., NY 10022. **Kitchen rk area**—with wood dish rack, $8.95—Conran's , 160 E. 54th St., NYC 10022. **Valencian wine and ior bottles** #30-58974, hand-molded, set of six, .50; **iron-handled copper saucepan and lid** #6360, uart, $110; **salt/pepper set** #48546, $14—Wil-ms-Sonoma (MO), PO BOX 7456, San Francisco, 94120. **Country Meadow English bone china: cups/ cers,** set of six, $96; **dessert plates,** set of six, $90—ebel U.S. (M), Rt. 31, PO Box 10, Pennington, NJ 534. **Green glass water goblets,** $10 each; **white lace kins,** $4.75 each—Wolfman, Gold & Good Co. (R), Broome St., NY 10013. **Bistro bar stools,** $295 h; **antique copper stockpot,** $600—Howard Kaplan nch Country Store (R,T), 35 E. 10th St., NY 10003. **tique majolica plate,** $250; **antique majolica pitcher,** 0—Daniel Baume Ltd. (T), 979 Third Ave., NY 022. **Antique copper tea kettle,** $126; **two antique s,** $60 each; **antique food scale,** $190—Nancy Brous Ltd. (T), 979 Third Ave., NY 10022. **Salt-glaze pitcher,** $10; **salt glaze jugs,** $6 and $10—Faroy (T), 225 Fifth Ave., NY 10010. **Timed 12-hour automatic coffee maker** #804; **Deluxe Chrome Drinkmaster** #730—Hamilton-Beach (M), 95 Scovill St., Waterbury, CT 06702. **Chelsea Box Rabbit hand-painted earthenware reproduction,** $60; **Hand-painted porcelain tulips, 19th-c. reproduction, of Spode original,** $125 each—Mottahedeh & Co. Inc. (T), 225 Fifth Ave., NY 10010. **Vinot white tile maple tray,** $175—Henri Bendel (R), 10 W. 57th St., NY 10019. **Natural rose-glazed earthenware Verone cookware from Burgundy; cook pot,** $32; **dutch oven,** $32; **dishwasher, oven and freezer safe**—Emile Henry Corp. (M), 452 Second St., Santa Monica, CA 90401. **Antique yellowware bowl with brown bonding,** $45—Kelter-Malcé Antiques (R), 361 Bleeker St., NY 10014. **Reproduction majolica teapot,** $30; **reproduction majolica sugar/creamer,** $19; **pink/white stripe tag towels set of four,** $8; **majolica candlesticks,** $20 each—Cherchez (R), 864 Lexington Ave., NY 10021. **White Trimline® wall phone with touch-tone dialing** $69.95—AT&T, 5 Wood Hollow Road, Parsippany, NJ 07054, (800) 222-3111.

●*Page 78:* **Bessarabian area rug, one-of-a-kind** 100 percent wool, 6 by 9 feet—Stark Carpet (T), 979 Third Ave., NY 10022. **Antique cherry coffee table,** $1,400; **Haystack painting,** $2,800; **child's armchair,** $1,600; **Gothic Windsor armchair,** $695; **hearth broom,** $200—Howard Kaplan French Country Store (R,T), 35 E. 10th St., NY 10003. **Antique lacquer-top bamboo table,** $395; **antique marquetry box,** $145—Antique Cache (T), 1050 Second Ave., NY 10022. **Antique brass ladle,** $110; **antique brass skimmer,** $180—Daniel Baume Ltd. (T), 979 Third Ave., NY 10022. **Chicken painting,** $740—Nancy Brous Ltd. (T), 979 Third Ave., NY 10022. **Sairey Gamp Toby jug**—Royal Doulton (M), 700 Cottontail Lane, Somerset, NJ 08873. **Antique paisley shawl,** $500—Mary Brooks (T), 225 Fifth Ave., NY 10010. **Antique Lloyd Loom chair,** custom painted for House Beautiful—The Wicker Garden (R), 1318 Madison Ave., NY 10128.

●*Page 79:* **Conservatory** #OG6, **plexiglass/aluminum roof,** glass/wood lower section, 13 by 8 feet 10 inches by 12 feet high, **electrically operated fine slatted roof blinds;** installation and delivery available in New York metropolitan area, $1,400—Machin Designs (USA) Inc. (M), PO Box 167, Rowayton, CT 06853. **Singletier naturally shed antler chandelier,** eight lights, from the Flynn-Devereux collection of furniture, lighting and accessories, $2,000—Flynn-Devereux (M), represented by: Richard Spivey, Dallas; Rattanworks, Atlanta; Keller Collection: Chicago; Kneedler-Fauchère, Denver, Los Angeles, San Francisco, Seattle, call Gail Flynn (404) 491-0929. **Pine keeping room table** #16921-740, Replicas 1800 Collection, 32 by 72 inches, $675—Thomasville Furniture Ind. (M), PO Box 339, Thomasville, NC 27360. **Country Sheraton Sofa,** 66 by 20 by 34½ inches high with chamfered legs, $850—The Seraph (M), PO Box 500, Sturbridge, MA 01566. **Country Roses cotton sateen drawing room fabric** #F430 on sofa, Laura Ashley Home Furnishing Collection, $16.50 per yard—Laura Ashley Home Furnishing (M), 714 Madison Ave., NY 10021. **English handmade white wire planter** #150D, $320—Nancy Brous (T), 979 Third Ave., NY 10022. **Iron tea cart reproduction,** $850—Howard Kaplan French Country Store (T,R), 35 E. 10th St., NY 10003. **Antique majolica cake stand,** $95; **antique majolica bowl on stand,** $110—Daniel Baume Ltd. (T), 979 Third Ave., NY 10022. **Antique white linen tablecloth,** $495—Eggs & Tricity Inc. (T), 979 Third Ave., NY 10022. **Handmade original design earthenware pieces** by Eigen Arts: **fennel-pitcher,** $40; **leaf bowl,** $20 each; **small pattypan,** $28; **French melon,** $35—Macy's (R), The Cellar, Herald Square, NY 10001. **Pink/white stripe cotton tag towels,** set of four, $8—Cherchez (R), 864 Lexington Ave., NY 10021. **Modern provincial stainless flatware**—Reed & Barton (M), Taunton, MA 02780. **Jam jar 9-ounce glasses** #11404, set of twelve, $18—St Gobain International Glassware Corp. (T), 41 Madison Ave., NY 10010. **Kristina earthenware dinner plates;** $450, **salad plate,** $3.25; **cup/saucer,** $2.50; **cereal bowl,** $3.00, **platter,** $14.50; **serving bowl,** $12.50—

(Continued on page 128)

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PRODUCT INFORMATION

Continued from page 127

Conran's (R), 160 E. 54th St., NY 10022. **Earthenware Cow-Pitcher**—Neuwirth (T), 225 Fifth Ave., NY 10010. **Country Meadow bone china dessert plates,** set o 6, $90—Goebel U.S. (M), Rte. 31, PO Box 10, Pennington, NJ 08534. **Vineyard Basket** #17-1061, $15—Royal Cathay (M), 225 Fifth Ave., NY 10010.

●*Pages 80 and 81:* **Gaggenau EB-688-600 single electronic Hot Air convection oven; Thermador CMT-19 Thermatronic II Combination micro-thermal electric oven**—California Kitchens Inc. (R), 2305 West Alameda Ave., Burbank, CA 91506. **Sixty-inch commercial gas range G283 with 6-inch open burners, double ovens, raised griddle broiler and granite gray front with high shelf**—Garland, c/o Kitchen Elements (R), PO Box 196, Clarendon Hills, IL 60514. **Built-in 36-inch refrigerator/freezer, lower freezer** (2) 251RFT—Sub-Zero Freezer Co. Inc., PO Box 4130, Madison, WI 53711. **Steam dishwasher** with stainless steel interior THD-4600—Thermador/Waste King (M), 5119 District Blvd., LA, CA 90040 **Double bowl 43-inch stainless steel sink** with one shallow and deep compartment STLR-4322; **single bowl 10-inch stainless steel sink** DLR-1919-10 (island and pantry)—Elkay Manufacturing Co. (M), 2222 Camden Court, Oak Brook, IL 60521. **200 Chicago Dual valve faucet with spray** (main sink); 7345 **single lever faucet with pop-up spout** (island sink)—Moen (M), 377 Woodland Ave., Elyria OH 44036. **Single electronic deep fat fryer** VF112-610 with stainless steel cover—Gaggenau, 5 Commonwealth Ave., Woburn, MA 01801. **Built-in water filter H 100; Everhot/Cold water dispenser LVH-200; Water Chiller 515**—Everpure, California Kitchens Inc., 2305 West Alameda Ave., Burbank, CA 91506.

●*Page 82:* **Red kitchen faucet** #BA001-RD-216, solid brass with acrylic finish Colours Collection—Epic (M), 8630 East 33rd St., Indianapolis, IN 46226 **Custom cabinets in laminate and beechwood**—Robert Bosch Corp (M), Dep KBS, 2800 S. 25th Ave., Broadview, IL 60153, attn: Hanne Mangold. **Dimensio 75 recessed storage system**—Poggenpohl USA Corp. (M), 6 Pearl Ct., Allendale NJ 07401. **Four-plate electric hob** #KE 282-624 and **two burner gas hob** #V 223-812—Gaggenau USA Corp. (M), 5 Commonwealth Ave., Woburn, M 01801.

●*Page 83:* **Taragon sheet vinyl flooring**—Tarkett Inc. (M), PO Box 264, Parsi pany, NJ 07054. **Formica kitchen** designed by Mark Simon using Pinstripe Edg custom treatment with Colorcore® Brand Surfacing Material—Formica Cor (M), 1501 Broadway, NY 10019. **Cabinets** #KB541, Series 2200 with Jasmi white laminate and solid beech rails—Poggenpohl USA Corp. (M), 6 Pearl Cou Allendale, NJ 07401. **Preppy ceramic tile border, wall and cabinet doors; Sple dor double-basin sink, faucet**—Villeroy & Boch USA Inc. (M), Interstate 80 a New Maple Ave., Pine Brook, NJ 07058. **Bon Vivant™ sink and food preparati center**—Kohler Co. (M), Kohler, WI 53044.

●*Pages 84 and 85:* **Designer:** Susan Zises Green, 500 E. 77th St., NY 100 **Copper cookware,** Revere Signature Collection—Revere Copper and Brass In (M), PO Box 250, Clinton, IL 61727. **Flowers**—ZeZé (R), 398 E. 52nd St., N 10022.

THE IRREPRESSIBLE SLIPCOVER

●*Page 88:* **Club Stripe** #446 blue and white cotton/linen blend slipcover fabr 54 inches wide, $40—Ralph Lauren Home Collection (T), 1185 Avenue of t Americas, NY 10036. **Side chair** 2122N in pickled pine finish (discontinue upholstered in an antique paisley shawl—L & J Newton (T), 200 Lexington Av NY 10016. **Upholstery and slipcovering**—Flemming Hegner (R), 6026 Mon Place, West New York, NJ 07093.

●*Page 89:* **Pine shell back side chair** imported from Italy—Macy's (R), Her Square, NY 10001. **Candy Stripe skirt fabric,** 100 percent cotton, rose/wh stripes, 48 inches wide, $12 per yard—Laura Ashley (R,M.O.), 714 Madis Ave., NY 10021. **J & L Linen vest,** white, 45 inches wide, $3.85 per yard—Cir Fabrics Inc. (R), 263 W. 38th St., NY 10018. **Grand-Mere lace tablecloth** as ch cover, 100 percent acrylic, beige or natural, 62 by 72 inches, $146 each—Rue France (R, M.O.), 78 Thames St., Newport, RI 02840; catalog. **La Bicycle** #32403/2 bustle slipcover fabric, 55 per cent spun rayon/45 per cent rayon, pi 51 inches wide, $40.50 per yard—Clarence House (T), 979 Third Ave., NY 100 **Slipcovers designed by Patrick Kean,** (212) 594-9363.

●*Page 90:* **Residence of Alan D'Angerio,** New York. **Still life painting,** acrylic canvas, 4 by 4 feet, $1,050—Karl Mann Associates (T), 232 E. 59th St., 10022. **"Z" chair knock-off,** $150 each—Theema (R), 10 Christopher St., 10014. **Flowers**—Zezé (R), 398 E. 52nd St., NY 10022.

●*Page 91:* **Custom leather chaise**—Designway (T), 27 E. 21st St., NY 100 **Caribe and Caribbean solid polished-cotton fabrics on chaise,** 45 inches wi $3.85 per yard—Circle Fabrics Inc. (R), 263 W. 38th St., NY 10018. **Wh window fabric** #293005, 100 per cent Trevira Polyester, 118 inches wide, $21 yard—Lee Jofa (T), 979 Third Ave., NY 10022. **Classic Net window casem** #IS 340-2, 70 per cent Verel/17 per cent rayon/13 per cent Flax, natural, inches wide, $9.55 per yard by Isabel Scott—Decorators Walk (T), 160 E. 5 St., NY 10022. *Middle:* **White canvas duck,** 100 percent cotton, 54 inches wi $4.50 per yard—Circle Fabrics Inc. (R), 263 W. 38th St., NY 10018. **White ru** D. F. Sanders (R), 386 W. Broadway, NY 10012. **Topiary**—Mädderlake (R), E. 73rd St., NY 10021. *Bottom:* **Seconda armchair designed by Mario Bo** $625—ICF (T), 305 E. 63rd St., NY 10021. **ACD coffee table,** Nallet-Stev black chair—Furniture of the 20th Century (T), 227 W. 17th St., NY 10 Furniture of the 20th Century (T), Pacific Design Center, Los Angeles 900 **Flowers and tree**—Salou Ltd. (R), 454 Columbus Ave., NY 10024. **Loft home Carin & David Riley. Styling** by Lois Steinhardt.

(Continued on page 14

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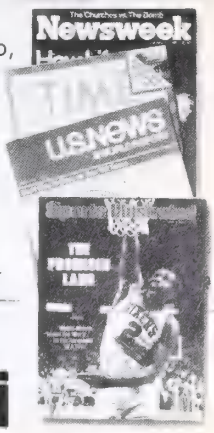
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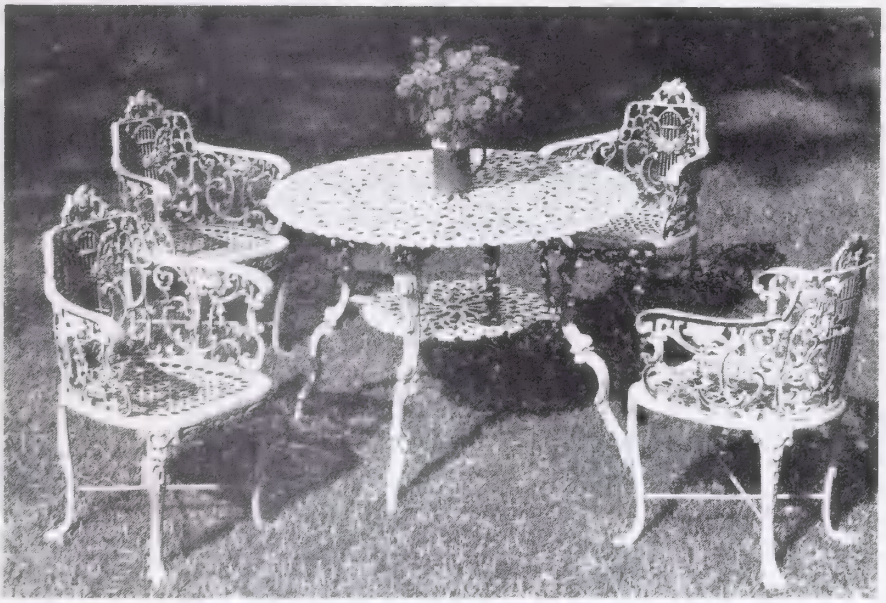
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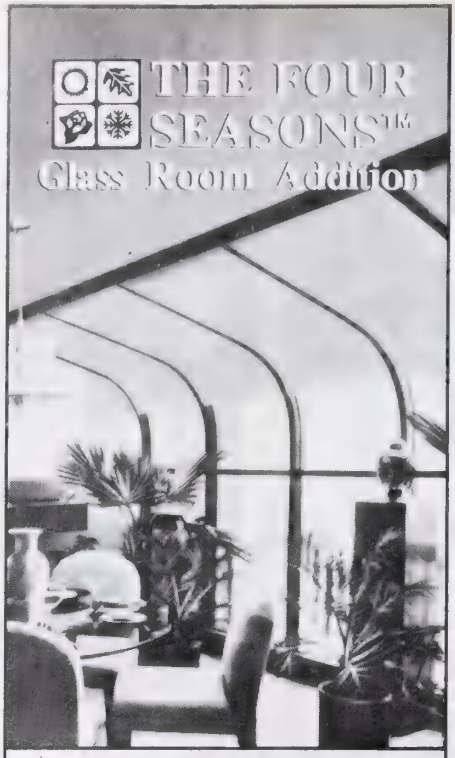
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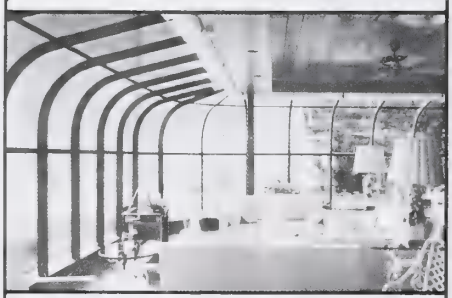
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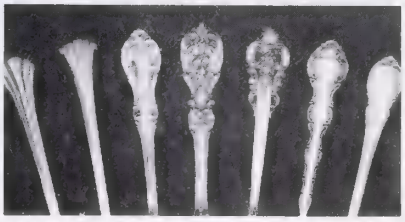
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	Page
oda Imports	137
on Furniture Co.	140
zon Mktg. Corp.	140
tha M. House	140
Galleries	134
ner Furniture Sales, Inc.	140
Live Oak Railroad Co.	134
nolia Hall	141
klenburg Furniture	141
ltrie Manufacturing Co.	131
ow Furniture Galleries	132
Patio	141
v Furniture Galleries	135
on Council Furniture Co.	137
er Tolson, Inc.	139
aldry	
ert's, Inc.	134
ldica Imports, Inc.	138
e Elevators, Lifts	
Cheney Company	141
e Improvements	
ltrie Manufacturing Co.	131
Old Wagon Factory (doors)	132
Spiral Stair	134
sehold Goods	
x House (slack rack)	138
iculture	
Seasons Greenhouses	130
uction	
School of Interior Design	137
field School of Interior Design	135
mile	
Child's Destiny	136
ls	
e Bolind	134,141
lini Gifts	139
ting	
pstein	139
Live Oak Railroad Co.	134
lier	137
loor Accessories	
ue Simplicities (net chair)	132
Accessories	
lla Products	139
Pacific, Inc.	140
, Inc.	138
coverings	
i Wallcoverings	132
Wallpaper, Inc.	141

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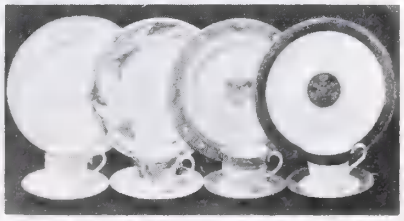
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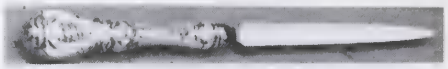
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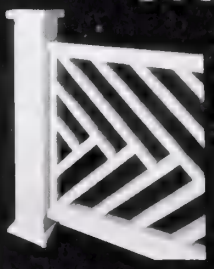
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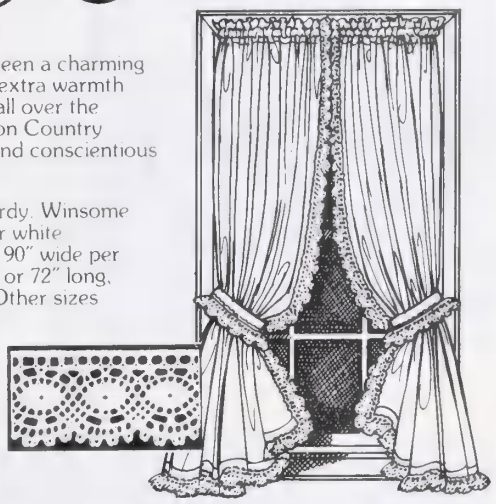
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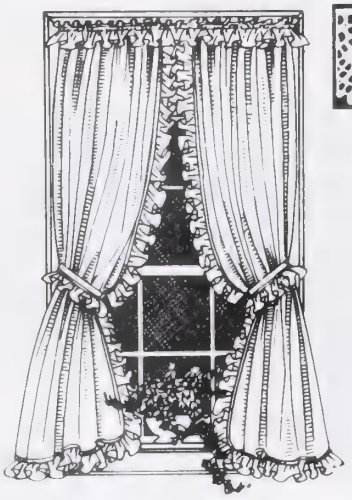
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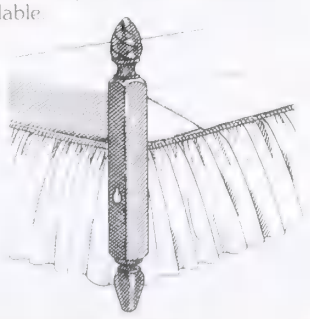


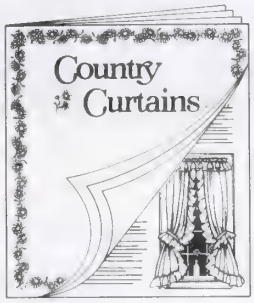
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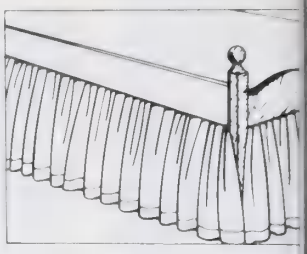
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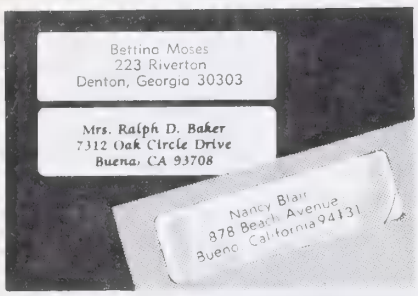
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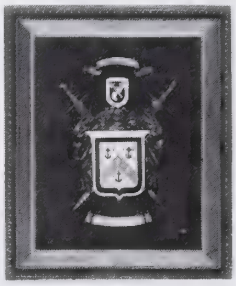
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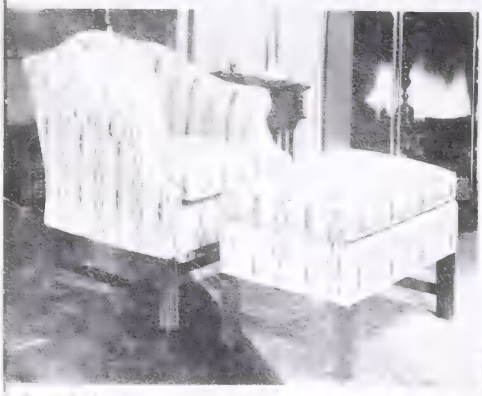
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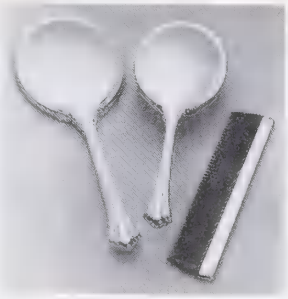
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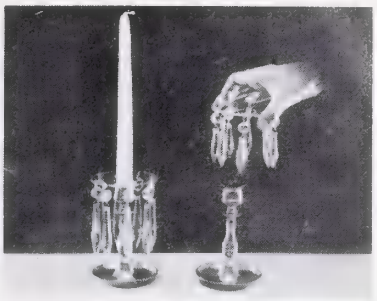
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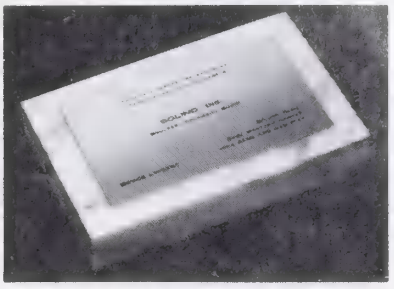
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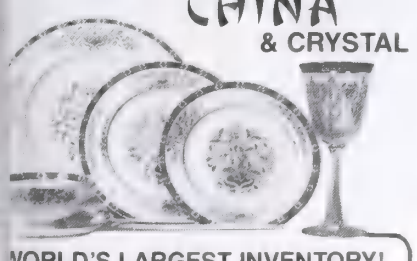
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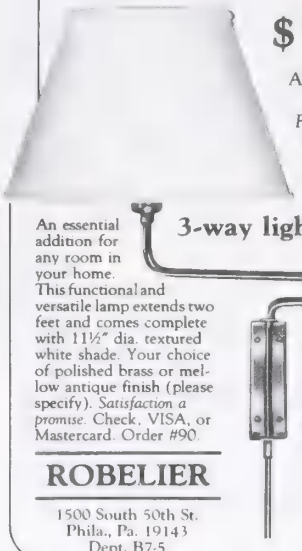
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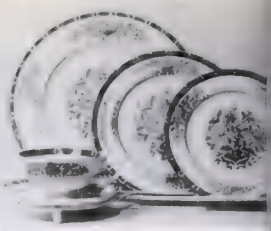
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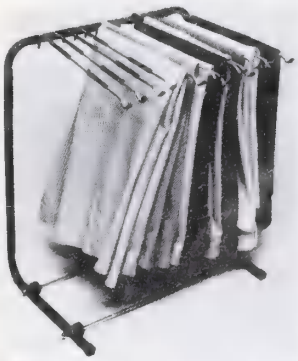
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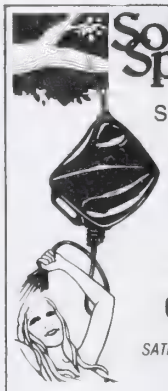
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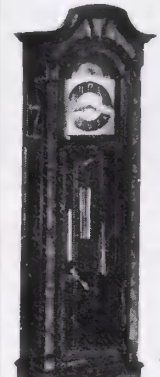
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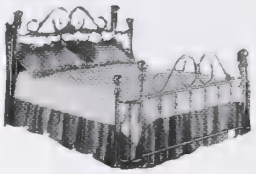
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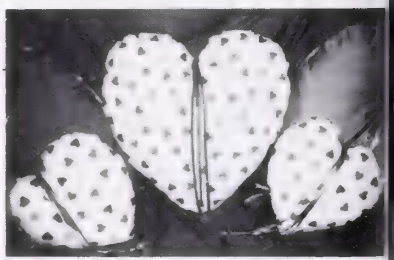
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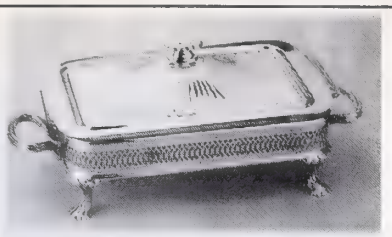
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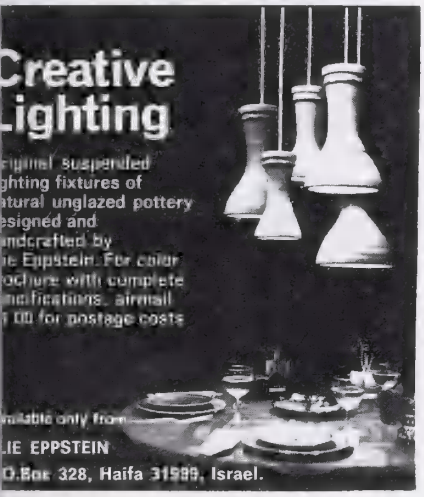
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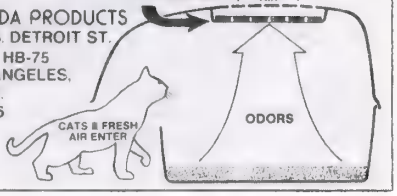
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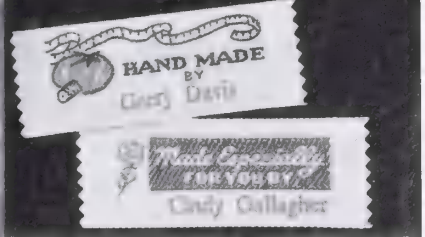
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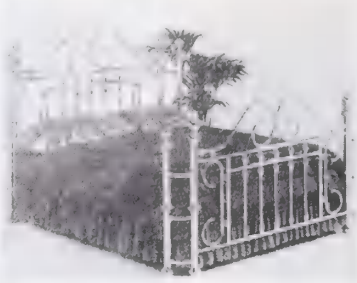
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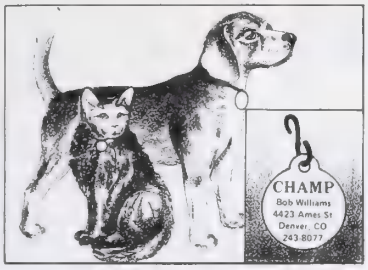
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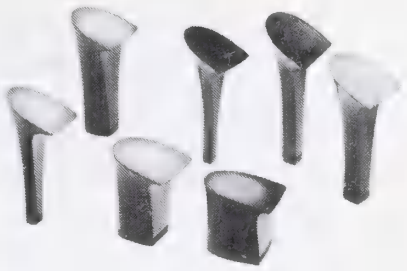
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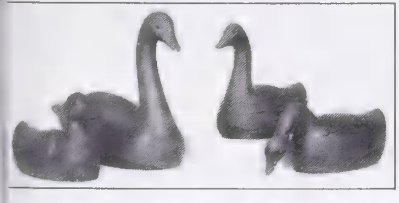
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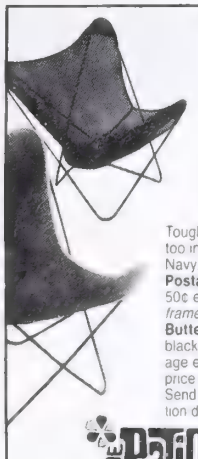


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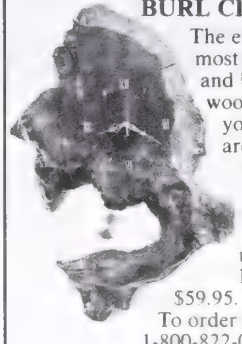
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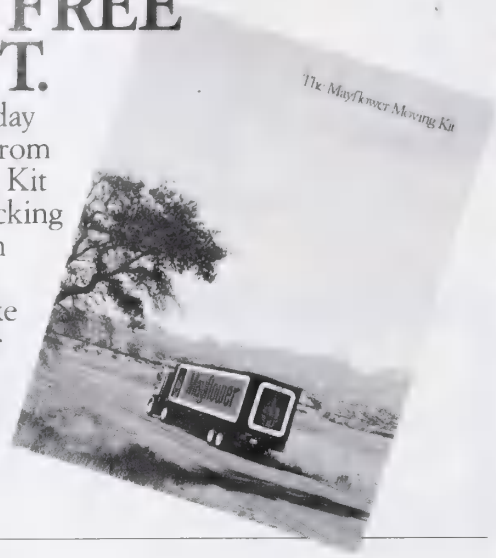
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PRODUCT INFORMATION

Continued from page 128

●*Page 92:* **Marbleized plate**—Henri Bendel (R), 10 W 57th St., NY 10019.

●*Page 93:* **Lascaux** #2048, black and white hand screened print, 100 per cent cotton, 54 inches wide, 1 inches repeat, $37.50 per yard—Alan Campbell Inc. (T), 979 Third Ave., NY 10022. *Bottom:* **Restauran supply chair and piece of suede purchased at flea mar ket. Hollow lightweight pickled wood pedestal import ed from Italy:** All sized 13½ inches in diameter #7037-104, 48¾ inches high, $265; #7037-114, 29¾ inches high, $230; #7037-124, 20 inches high, $180— Weiman Co. (M), PO Box 670, Bassett, VA 24055 **Greek horseman plaque,** $78—The Metropolitan Mu seum of Art (M.O.), Special Services, Middle Village NY 11381; The Metropolitan Museum of Art (R), Gif Shop, Fifth Ave. & 82nd St., NY 10028, catalog.

●*Page 94 Top (left to right):* **Fragonard** #32089/3-21 fabric for slipcover; Framboise, $90 per yard—Clar ence House (T), 979 Third Ave., 2nd floor, NY 10022 **Sunglow** #B-41361 for Velcroed-on overskirt, perma nent chintz, Amethyst, 48 inches wide, $10.40 pe yard—Stroheim & Romann (T), 155 E. 56th St., N 10022. *Middle:* **Color block slipcover concept** by Davi Bradescu Inc., 41 Union Square, #203, NY 1001 Citron Upholstery Co. Inc. (M), Route 9, Col Springs, NY 10516. White Juno lamp #98085 $26.95—Conran's (R,MO), 160 E. 54th St., NY 1002 **Kipling Floral** #429 **fabric for slipcover and elast cized skirt,** 100 percent cotton, 54 inches wide, $50 pe yard—Ralph Lauren Home Collection (T), 1185 Ave nue of the Americas, NY 10036. **Chair**—Blooming dales (R), 1000 Third Ave., NY 10022; Polo Shop Ralph Lauren (R), Denver, CO; Polo Shop/Ralp Lauren (R), Dallas, TX. *Bottom:* **Black and whit stripe fabric** no longer available. **Pine armchair wit rush seat**—The Loop Exchange (R,T), 47 Bruckne Blvd., Bronx, NY 10454. **Sunrise yellow medium duc** on office chair, 45 inches wide, $3.50 per yard—Circ Fabrics Inc. (R), 263 W. 38th St., NY 10018. **Rag ru runner**—Evergreen Antiques (R), 1249 Third Ave NY 10021. **Pine ladderback** #80, $89.95—Jensen Lewis (R), 89 7th Ave., NY 10011. **Styling** by Lo Steinhardt.

●*Page 95:* **Nara** #4212-90 Ecru fabric for slipcove and pillows (reverse side), rayon/cotton blend, 51 inc es wide, $57 per yard—Manuel Canovas (T), 979 Thi Ave., NY 10022. **Antique Biedermeier table**—Nia Smith Antiques (R), 344 Bleeker St., NY 10014. **Al wete Print** #839276 for slipcovers (small photo), 1 per cent cotton poplin, 52 inches wide, $48 per yard Lee Jofa (T), 979 Third Ave., NY 10022.

PLAN-AHEAD WEEKEND MEALS

●*Page 101:* **White mixing bowl**—Wolfman, Gold Good Co. (R), 142 E. 73rd St., NY 10021. **Red- a yellow-topped food saver containers**—Copco (M), Madison Ave., NY 10010.

●*Page 103:* **Fork with brique handle**—Henri Bend (R), 10 W. 57th St., NY 10019.

●*Page 104:* **Faience dinner plate** #060-103—Bergdo Goodman (R), 1 W. 57th St., NY 10019. **White servi plate and flatware**—Wolfman, Gold & Good Co. (R 142 E. 73rd St., NY 10021. **Flatware with ivory ha dles**—Henri Bendel (R), 10 W. 57th St., NY 10019.

●*Page 105:* **White platter and plates**—Wolfman, Go & Good Co. (R), 142 E. 73rd St., NY 10021. **Flor print napkin with eyelet trim**—Creative Resources (R 24 W. 56th St., NY 10019.

ENTERTAINING PLUS

●*Page 108:* **Floral arrangement**—Sura Kayla Desi Associates (R), 115 E. 28th St., New York 1001 **Vases**-Villeroy & Boch (T), 41 Madison Ave., Ne York 10010, available at Burdine's; Macy's Californ Marshall Field.

KITCHEN ESSENTIALS

●*Page 112:* **Clock**—Alan Spigelman (T), 225 Fi Ave., NY 10010. **Toaster**—Toastmaster Inc. (M), 18 N. Stadium Blvd., Columbia, MO 65202. **Mat** #405 Heller Designs (T), 41 Madison Ave., NY 10010. **Sk lets**—Nordic Ware® (M), Highway 7 at 100, Minn apolis, MN 55416. ■

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On the cover: In winter Barry Williamson and David Hartwell, the owners of this reconstructed barn (which was dismantled beam by beam and moved 150 miles to its present site) depend on their greenhouse—beyond the French doors—for spirit-lifting flowers. For now, they move out to their flower-bordered deck, furnished with twig and country pieces from their nearby antiques shop. *(For more about their barn, see pages 68 to 73.)* Photograph by Joe Standart.

DECORATING AND DESIGN

On Decorating and Design 10
Eclecticism and exuberance mark American Victorian style

Invitation to Relax
John Saladino and family turn a boathouse into a summer retreat

Provençal Luncheon 50
Designer Richard Neas plays host with south-of-France flavor

Forecasting Stripes! 54
They're in like never before . . . on floors, walls, chairs and more

A Country Gardener's Barn 68
How living in a barn can be a shortcut to rustic decorating

The Land They Love 80
A Texas family rediscovers its roots in a century-old farmhouse

ARCHITECTURE

When Half a House Is Better 60
A determined decorator salvages a cut-down house with a new addition

On Becoming a Villa 74
A commonplace '50s ranch house is transformed, Roman style

The Front Porch: An Old Tradition Returns 86
An architect's reminiscences about a favorite family living space

GARDENING

Late Bloomers 88
Lee Bailey's tips for end-of-summer gardening and dried bouquets

FOOD AND ENTERTAINING

Alfresco With Ease 97
Summer entertaining is a snap with Judith Olney's elegant menus

Entertaining Plus 104

Wine and Good Spirits 106

Kitchen Essentials 108

Quick Cook: Grilled Skewered Shrimp 111

REGULAR FEATURES

Thinking Aloud 9

HB Marketplace: Gifts That Say Thanks 16

View From Thornhill Farm 18

HB Lookout 21

At Home With Antiques: Graniteware 34

Travel: Spanish Style in Southern California 40

Your Collectibles 93

Where to Find It: Reproduction Hardware 95

Product Information 115

Window Shopping 133

Pace Setter Stores 147

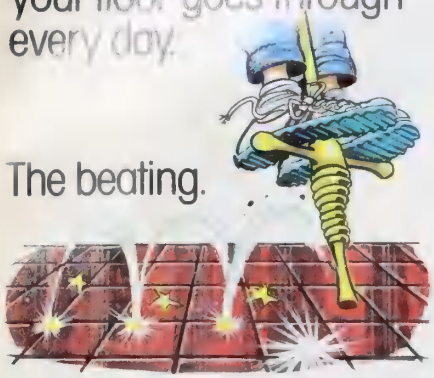
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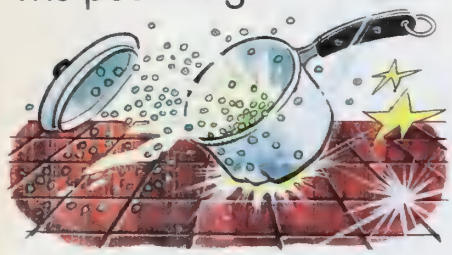
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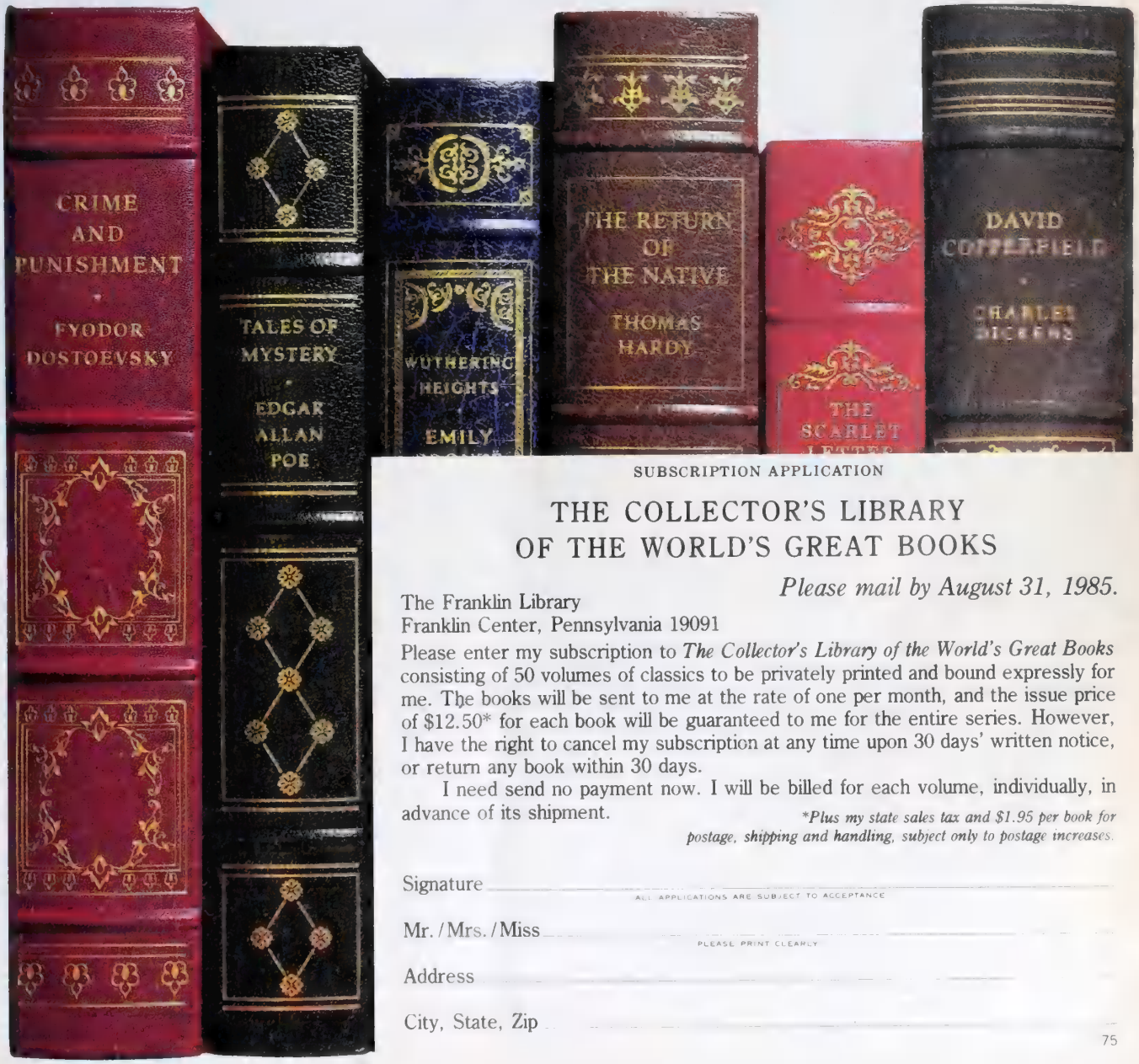
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Seeing her name associated with our Lookout and Creative Living features, many of you have asked to meet our copy director/features editor, Carol Cooper Garey. Her sure hand touches every story that appears in the magazine, all the headlines that capture your attention. This month's guest columnist, she describes what Creative Living means to her, to House Beautiful and, we hope, to you.

—JOANN BARWICK, EDITOR

This time last year I was contemplating, as I am now, the phrase Creative Living. It seemed an apt title for a new feature whose subjects would be people you'd enjoy knowing by way of their unique living styles in many different regions of the country. Like all our stories in House Beautiful, Creative Living would be both picturesque and inspiring, believable and friendly. However, this particular feature would emphasize the personalities whose homes bespeak individuality.

This issue presents a Texas family for whom farming has become a welcome contrast to city dwelling *(pages 80 to 85)*. How, you might wonder, do such people come to our attention? In this case, we learned of Dick and Robin Brooks's restored Texas shack through a regional journal and made contact with the architect attributed with the award-winning, albeit modest, restoration. After learning more about the family's varied enthusiasms and finding them amenable to the scrutiny of photographer and editors (two days' worth of togetherness!), we chose a mutually agreeable weekend last spring. With the promise of bluebonnets in full bloom and rolling, verdant hills, I set out for the remote town of Fayetteville.

Finding it was the first of my creative exercises on that trip, for I decided to let my rented Mustang "have its head," to go via some of the old ethnic towns posted on the main road. In the process of getting lost, I found La Grange, Ellinger, Schulenburg and, by chance, downtown Fayetteville, which brought to mind the set from *High Noon.* I might still be driving if it weren't for one of the town's warm-hearted souls, a sturdy-looking rancher who led the way to the Brookses' farm. Revitalized by the smiling faces of my hosts, a plate of pasta with fresh vegetables and some jesting about my circuitous route, I was quickly at home, as I hope you'll be when reading this profile and others to follow.

Next month, we take you to Sausalito, Calif., where another family enjoys a different style of outdoor life with their salvaged Victorian house at the core. And in the months to come, you'll meet diverse personalities living in places you may otherwise never visit: Horseheads, N.Y., for instance. As a roving journalist, I feel especially fortunate having the opportunity to meet the people who will animate our pages and express their originality. It certainly broadens vistas beyond the office, 29 floors above the din of Broadway and Manhattan.

And when I return home, there is a renewed sense of adventure, a determination to take time out in the course of each day for a little creative exercise—a way of keeping the spirit in good shape. For me, any small change in the day's routine can be exhilarating . . . going down to the beach in the early morning, armed with a pail to collect white stones for my rock garden . . . or watching the progress of our town's new library building, its foundation a symbol of rootedness for my family and our community of Westport, Conn. My husband's creative boost comes from reading cookbooks—a change from his day's occupation—and preparing new meals with our two teenage sons as chief tasters.

It seems to me that through change we each find and enjoy our individuality. Back at my typewriter, I recall more of those people who have expanded my horizons: my grandfather, the inventor-turned-farmer, whose love of classical music I inherited; my mother, who learned to play the organ in her golden years; my dad's pride of accomplishment; and a writer to whom I relate: "If one is unafraid of change, insatiable in intellectual curiosity, interested in big things, and happy in small ways, one can remain alive long past the usual date of disintegration." Thank you, Edith Wharton!

Carol Cooper Garey

CAROL COOPER GAREY
COPY DIRECTOR/FEATURES

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HISTORIC AMERICAN BUILDINGS SURVEY

A merchant's enchanting summer retreat

By LAWRENCE GROW
and DINA VON ZWECK

The ugliest thing I ever saw" was the way a middle-aged friend recently described her mother-in-law's late-Victorian mansion. "It was so large," she lamented, "that I became exhausted just getting from the living room to the kitchen." Intrigued by these sketchy details, we asked whether the house was a stylish one for its time. "Was it ever!" exclaimed our enthusiastic [illegible], but then she paused, searching for the real source of her distaste. "In those days we were more interested in Danish modern." How the world turns. By chance, an hour later we learned that our friend's daughter, a recent law school graduate, had moved into such a Victorian "monstrosity" with her new husband. It had lots of room for children and, we were told, the house was already full of wonderful woodwork and other decorative touches—all things missing from the contemporary town houses they had first considered.

Welcome back Victoriana.

Just as the colonial-style house was reborn in the late 19th century, so too the Victorian house has been resurrected in the late 20th. A longing for space and good workmanship, a nostalgia for old-fashioned style and grace, a fascination with the decorative techniques and materials of a highly ornamental age—these qualities play a part in the Victorian revival of the 1980s, one that has spread far beyond the boundaries of urban gentrification. The extraordinary designs of the craftsmen and artists of the 19th century are being reinterpreted in modern buildings and interior design. Victorian-inspired motifs and materials have brought back exuberance and warmth to the domestic scene.

This felicitous homecoming in all its imaginative dimensions in architecture and interior design is not a pale image of English taste; the Victorian style assumed a unique character in America from the late 1830s until the turn of the century. The eclectic series of revivals that define the several Victorian styles drew upon classical, medieval, Renaissance and 17th- and 18th-century European forms and designs. While wealthy Americans continued to import some of the best decorative materials from England and the Continent, most of the ornamental trappings and trimmings were produced increasingly by craftsmen working with jigsaw and fretsaw, metal templates and stamping dies, and efficient machinery that could produce miles of printed papers or embossed fabrics.

This rich legacy of the Industrial Revolution is being recaptured today in all its imaginative forms. The antiques of yesterday and resourceful reproductions of classic designs are ready at hand to be used in new and inventive ways.



HISTORIC AMERICAN BUILDINGS SURVEY

Victorian Queen Anne, Riddell Fish House



JACK E. BOUCHER

Gothic Kilduff-Ray House

"But I thought it was Victorian" was the response of one homeowner when told that the formal style of her handsome 1860s brick house was *Italianate*. She is right and so are the experts who classify architectural design. There are numerous Victorian styles; what they share in common is an explicitly romantic decorative character. The history of Victorian design is formed by a progression of stylistic revivals of neoclassical, English Gothic, Italian Renaissance and French Gothic inspiration. The essence and the genius of Victorian design is the eclectic, the imaginative blending of these historical elements.

The neoclassical aesthetic that influenced the architecture and decorative arts of the early Federal republic gradu-

(Continued on page 14)

...in the book *American Victorian* by Lawrence Grow and ... Dina Von Zweck. Copyright© 1984 by The Main Street Press. Reprinted ... permission of Harper & Row, Publishers, Inc.

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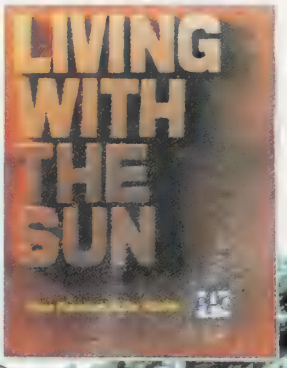
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DECORATING & DESIGN

Continued from page 12

ally gave way in the 1830s and '40s to a more romantic mode. The Greek Revival style owes much to the ancient world, but in the lines of the buildings and their furnishings there is a softer approach, a less rigorous adherence to form than found in the neo-Roman classicism of Jefferson and Bullfinch. In the hands of country carpenter-builders the Greek Revival assumed various lines diverged from the basic temple plan. Especially in the South, where the style survived even the Civil War, the romantic impulse of the Victorian century found expression.

Almost parallel with the development of the Greek Revival, and drawing its inspiration from medieval English sources, the Gothic was considered a most proper style for churches and other public buildings. Andrew Jackson Downing popularized the style for domestic use in *The Architecture of Country Houses,* first published in the 1850s. For Downing and for many others, Gothic forms—the pointed arch, trefoil and various types of rich tracery—were consummately picturesque.

By the 1850s and '60s a fully developed American Victorian style—the Italianate—had taken firm hold of the architectural scene. The first houses often took the villa form with soaring off-center tower, loggia and veranda. A somewhat simpler and boxier profile—that included such elements as deep-bracketed eaves, round-headed windows and a fancy front veranda—soon became a more common sight. Both the villa and the square architectural types share certain characteristics: an asymmetrical arrangement of windows and doors, a low-pitched roof and rounded openings. Inside the Italianate house, the fondness for curvilinear form sometimes expressed itself in furniture, as in gracefully shaped oval parlor sets in black walnut, or in such details as French-style marble mantels and bracketed archways. The love of elegant detailing was also exhibited in the draping of windows in rich damasks and chintzes.

A tall elongated house of symmetrical proportions, with or without a mansard roof, is often termed Second Empire in style after the reign of Napoleon III (1852-70). Built principally in the second half of the 19th century, a Second Empire residence usually features a two- or three-story tower at the front, elaborate window framing and paneled frieze boards under a bracketed cornice. An

urban architectural style, the Second Empire is well-suited to buildings on narrow lots where light and space are precious.

The Renaissance Revival style is a paradigm of Victorian elegance. Closely modeled on the lines of the classic Italian urban palazzo, the Renaissance Revival town house embodies restrained romanticism in its decorative detailing. Well integrated in the nearly seamless facade, usually of brick or stone, are such elements as classical window caps and belt courses that define the separate floors. Closely related to the Italianate style in form, but departing from its composition, the Renaissance Revival style was popular in sophisticated cities from the mid-century until the early 1900s. Elegant details and objects fill the interior spaces, furnishings ranging from 1860s Renaissance Revival parlor suites to later Louis XVI-style Classical Revival pieces.

For most people, Queen Anne means Victorian. But try to define this most eclectic of styles! Charles L. Eastlake (1836-1906), an English architect and furniture designer, comes closest to the mark. His sturdy Gothic designs, especially popular in America in the 1870s and '80s, recall the best in timbered, multigabled Queen Anne architecture. Yet this is not enough. One must look beyond medieval details to the massing of off-center turrets and towers, the use of shingling and clapboarding, a mixture of carved and relief decoration, and, most commonly, the wraparound porch.

The Victorians had their own vision of the good old days and, by the time of the Centennial, a fondness for the figures and forms of the colonial past was popularly expressed. What had been rejected as hopelessly old-fashioned a generation or two earlier was once again acceptable, a recurring pattern in architecture and the decorative arts. By the 1890s, symmetry in facades had returned.

In their architecture most Victorian houses are predominantly, but not solely, of one consistent style throughout. In the waves of revival fashions that swept across North America from the 1830s to the early 1900s, stylistic lines were often blurred. Found today are many *transitional* houses that extend beyond the boundaries of one, perhaps even two, formal styles—an Italianate dwelling with a mansard roof and dormer windows, for example, or a Gothic Revival cottage with an Italianate veranda and cupola. The lack of stylistic consistency certainly didn't bother the Victorians and is a source of considerable pleasure today.■

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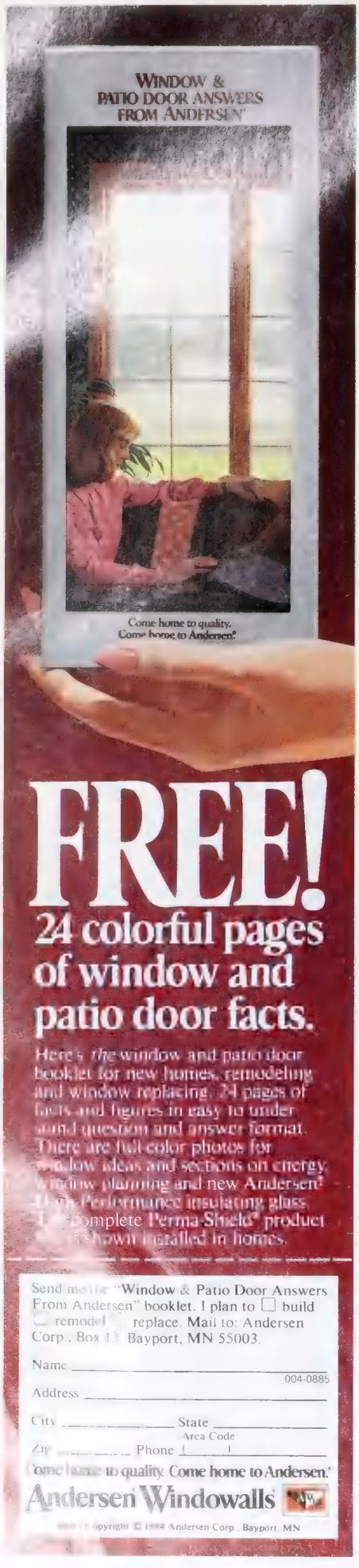
When you're invited to a friend's house—be it for the day or the whole weekend—you always want to bring a little something to show your appreciation. Somewhere among our carefully chosen items you're sure to find the perfect "thank you" gift. *Below, top row:* This cotton chintz Fieldflower sachet is great for scenting drawers and linen closets, $8, Liberty of London for Cherchez. Italian marbleized paper box with Agraria potpourri, $36, Henri Bendel. Cotton chintz tea cozy, $30, Liberty of London for Cherchez. Italian pink and white striped linen guest towel, $18, from Jane Wilner at Henri Bendel. Tiger Lily porcelain napkin ring, $3.50, PIA, Ltd. Italian ceramic cachepot from Mottahedeh, $45, Barneys New York. White linen picture frame with scalloped edge, $26, Jan Sevadjian Designs. Maggy pink neckroll pillow, $50, Peacock Alley. Hand-embroidered white linen guest towels, set of three, $17.50 ppd., Worldly Goods. *Below, bottom row:* Maggy blue boudoir pillow with ruffles, $50, Peacock Alley. White lace heart sachet, $12, Peacock Alley. White Punchboard eyelet boudoir pillow, $35, Peacock Alley. Hand-painted Portuguese ceramic asparagus box, about $25, Neuwirth. Battenberg white lace pillow, $50, Peacock Alley. Earthenware tulip pitcher, $20, Cherchez. White Punchboard eyelet boudoir neckroll, $35, Peacock Alley. *Opposite, top row:* Wreath of dried herbs and flowers, $48, Marketplace Manhattan. All-cotton plaid tablecloth, $25, Cherchez. Adirondack-style twig champagne basket, $13.75, Wolfman, Gold & Good Co. Blue Cherry honey pot, $24.50 ppd., Hartstone. Spice rack (with your choice of six spices), $30, Marketplace Manhattan. Terra-cotta robin candle holders, $4.50 each, Faroy. *Opposite, bottom row:* Fill a pickled basket with live herbs to start a window garden, baskets from $25 to $45, The Wicker Garden. European Salad seeds and Herbal Tea seeds, $15.95 each ppd., Gardener's Eden. Teapot for one (pot separates to reveal cup and saucer), $28, Cherchez. Cotton canvas garden tote with Velcro seals on end pockets, $22.98, Lillian Vernon. Solid aluminum hand tools, set of four (cultivator not shown) $25.95 ppd.; Fiskars pruner, $12.95 ppd., Gardener's Eden. *The Macmillan Treasury of Herbs* by Ann Bonar (Macmillan, $14.95).■

Editors KATHLEEN MAHONEY *and* JODY THOMPSON-KENNEDY



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THORNHILL FARM



By DEE HARDIE

Every year there are certain country births I never want to miss. The first asparagus, the first rose, the first raspberries hanging like ruby earrings from their branches. And while others frolic on beaches in August, we're bringing in the hay. *That's* why we leave Thornhill in late March, usually for a week, often for London, hoping the approaching spring won't guess we're away.

For Tom it is business as well, but for me London is pure pleasure. When we arrived this year the daffodils, or "daffs" as the English call them, were waiting for us—blankets of them in the parks, window boxes packed with green stalks, their golden heads stretching towards the sun, almost as if they were human watching the world walk by.

And that's what I was afraid of before we left, the *whole* world in London, now that the lower rate of exchange is everybody's price.

Trying to get ahead, I spent the flight over reading the theater page of the *London Times*. And I pick plays the way a Damon Runyon character studies a racing form. Bloodlines. But I look at plays not horses, playwrights not owners, actors rather than jockeys. By the time we reached Heathrow, I knew just what *we* wanted to see. The only problem—would my choices be booked up?

My worries soon turned out to be in vain. After two days Tom discovered he had to go on to Spain. I was to be alone in London.

"ALONE IN LONDON!" I screamed with wifely pain, then quickly started making plans. A single theater ticket would be much easier to get, and everyone, I kept telling myself, needs time alone. Now was my chance to be independent, do anything I wanted, at any time!

And I did. I went to the theater twice a day, bought wedding china and daughter dresses. Even alone, I felt secure. The secret: two small hotels. I stayed first at Dukes Hotel, elegant in a courtyard of St. James's Place. As everything, even the bathrobe, was marked with my initials, DH, I felt right at home. And I could walk everywhere, from the tinsel of Piccadilly to the serenity of Green Park where I ate salmon and cucumber sandwiches for lunch.

Next I stayed at The Basil Street Hotel in Knightsbridge, a cozy, wonderful nest near a bus and tube that again took me anywhere I wanted to go. In the dining room "Sonia," a peach rose, graced every pale green table, and as I left each day the doorman said, "Good morning, madam." I couldn't have been happier.

But in time I had to admit something was missing. There was London, indeed, but no Tom. I couldn't ask him if he thought this or that dress was best for Beth, or how he liked Ben Cross in *The Caine Mutiny Court Martial*.

Unlike Greta Garbo, I realized I didn't want to be alone. Not even in London. London, like our home, Thornhill Farm, is a place to be shared.■

BETH WEINER WOLDIN

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THIS MONTH . . . fanciful new furniture, spotlight on the bungalow . . . plus Miami's hot young architects



SCANDINAVIAN COUNTRY

Blue and white at its cleanest and most romantic is the Scandinavian country look that inspired Raymond Waites's latest designs for Gear *(above)*. "Scandinavian is the newest decorating statement to emerge," says the man who has given us some of the most appealing American country prints. He seems to have his finger right on the pulse, for Bloomingdale's is winding up its Scandinavian promotion, and Spiegel is launching one of its own with its fall catalog. Rose Bouquet border, $10 for 5 yards; Homespun grid wallpaper, $14 a roll; blue and white fabrics, all $14 a yard.

THE MARKET'S BEST

This diminutive Victorian chair, with button-pleated arms and a tassel-trimmed skirt, is just one of the character-filled introductions at the High Point, N.C., spring furniture market. Manufacturers are searching out more and more unusual pieces to reproduce, from French country to Biedermeier designs. And in contemporary introductions, they're borrowing the best of European styling—saddlebag arms for sofas, bold colors and toned-down variations on Memphis shapes. Baker's chair *(below)* is $1,100.



RICHARD HAGGERTY



NOT TO BE MISSED

What happens when 19 master furniture artists switch from wood to Colorcore® plastic laminate by Formica? The results range from Rory McCarthy's "Dinette" *(left)* to Wendell Castle's "Coffee Table," which holds just that—a coffee cup. "Material Evidence: New Color Techniques in Handmade Furniture" is at the Renwick Gallery, Washington, D.C., through Sept. 22, then on national tour through 1987.►

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BUNGALOWS REVISITED

When the demand for Victorian houses and other 19th-century buildings begins to exceed the supply, where will old house buffs look next? Quite likely to bungalows, those modest houses built by the thousands between 1900 and 1925. Although bungalows originated in India (the earliest ones were rough dwellings with thatch roofs) and came to this country by way of England, the word came to mean—for Americans—a house set low to the ground, dominated by its roof, made of materials which retained their natural color. A timely new book by Clay Lancaster, *The American Bungalow* (Abbeville Press, $30), gives a complete history with detailed drawings and plans.





BEST BUYS

Long overlooked, Victorian garden furniture is stealing the antiques spotlight. Case in point: Nancy and Jim Clokey's booth (*left*) at the Armory Antiques Show in NYC where everything from a lacy tilt-top table to a tin-plated steel Windsor chair walked out—almost immediately. Prices range from $100 for an urn to over $1,500 for a museum quality settee, says Mrs. Clokey. Her buying tips: make sure the piece is in good condition, check that it's not newly made in an old style—and then trust your eye. The Clokeys's shop is open by appointment at 1 Traver Rd., Pleasant Valley, NY 12569.►

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HB LOOKOUT

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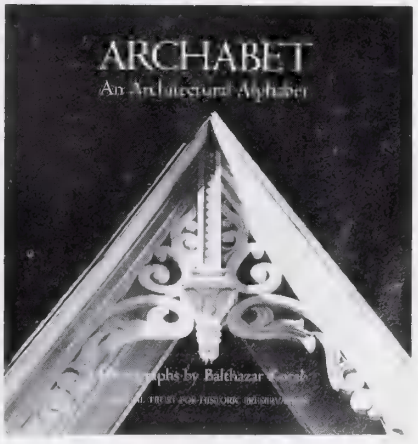


Rx FOR WINDOWS

Windows appear to be a universal decorating headache—so much so that Burlington House Draperies devised a special competition for owners of problem windows. Winning entries will be awarded complete window solutions by leading designers before being photographed for display in major department stores across the country next spring. At that time you'll be able to take advantage of in-store clinics offering expert advice on individual window problems. Write to Burlington House Draperies, 1345 Ave. of the Americas, NYC 10105.

NOTABLE BOOKS

In *Archabet,* photographer Balthazar Korab creates a fascinating new game—finding letters of the alphabet in American structures and details: gables (*below*), doors, fretwork. With 26 stunning photographs from The Preservation Press, $13. • Readers who are devoted to "Hers" (in *The New York Times*) as well as newcomers will rejoice in *Hers: Through Women's Eyes* (Villard, $16), 65 witty, passionate, poignant essays from that weekly column.





TRAINING IN STYLE

Return to bygone splendor aboard American Zephyr—America's answer to the Orient Express. These restored 1940s railroad cars define luxury; plush upholstery and etched glass evoke Art Deco glamour as you sip champagne and nibble hors d'oeuvres before enjoying a sumptuous dinner. American Zephyr cars are pulled by Amtrak round-trip from Washington, D.C., to the Homestead resort in Virginia on weekend excursions ($549 includes hotel and two meals) and can be chartered. Contact Gail Belford. Phone: (202) 737-8111.►

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People



KEEP AN EYE ON

Peter F. Carlson, one of the freshest talents to emerge at this year's Kips Bay Boys' Club Decorator Show House in NYC, draped this soaring window with pearl-studded silk from Gretchen Bellinger, casually swooped up in a knot. Eschewing big flower arrangements, he softened his room with a moss-lined sill. How does he manage to walk the tightrope between luxury and simplicity? "I choose jewellike elements . . . and know when to stop."



ARCHITECTS OF FLORIDA'S RENAISSANCE

Anyone who has been watching *Miami Vice* on TV is aware of the recent change in Florida architecture. Among those pioneering the transformation are Elizabeth Plater-Zyberk and Andres Duany, known for their adaptations of Roman-style elegance *(see pool pavilion above, and pages 74 to 79)*. "The climate, construction techniques and the culture in Florida all support Mediterranean architectural prototypes," they say. "We can build like Palladio or the Romans without glazing the loggia, without increasing the roof pitch for snow and without making windows large to admit scant light." Both Andres Duany and Elizabeth Plater-Zyberk have taught at the University of Miami, which is now sending students on to the most prestigious graduate schools of architecture.



AN APPETITE FOR ANTIQUES

Two of New Orleans's strongest suits—food and antiques—come together in Lucullus, a new shop devoted to 18th- and 19th-century objects. Its "menu," composed by restaurateur Larry Hill and antiques dealer Patrick Dunne *(inset)*, ranges from Chippendale dining chairs to still paintings of fruit to ice cream molds. Window displays such as [illegible] can lure so tempting customers come in and ask if lunch is [illegible] 610 Chartres St., New Orleans, LA 70130.■

CAROL COOPER SAREY Coordinator CLAIRE WHITCOMB

Crafted for you in the heart of China...

A magnificent porcelain vase by a great Chinese master of our time.

The Dance of the Celestial Dragon

by Chien-Ying May

riginal work in fine porcelain,
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arat gold.



Among living masters of the art of Oriental porcelain, there are few as distinguished as Chien-Ying May. His award-winning
s of art have been shown in
eums around the world, and
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ty, designed by this distin-
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this inspired new work, "The
e of the Celestial Dragon,"
n-Ying May has created a
erpiece. His mysterious
on is a spectacular creature.
tasy of form and movement,
v with gorgeous color. Sur-
ded by elegant designs of
ic Oriental symbolism.

an impressive work of dignity
grace. Crafted—with all the
nd artistry that the most gifted
inese craftsmen can com-
d—in the translucence of lu-
us white porcelain enhanced
ree bands of *pure 24 karat*
painstakingly applied by
. It will be accompanied by
ck lacquered display stand
a distinctive footed base, in
aditional Chinese style. And,
fits a work of fine collector's



shown smaller than actual size of 10½ inches

porcelain, the vase will bear on its base the 'chop,' or personal mark, of the artist.

"The Dance of the Celestial Dragon" is a superb work of art that will enhance even the loveliest room in your home. One that you will cherish not only for its great beauty, but for its significance as an original work by a master of the art of porcelain, crafted in the historic porcelain kilns of China.

A Certificate of Authenticity accompanying the vase will attest that it has been created exclusively for The Franklin Mint in mainland China, and that it bears an original work of art by Chien-Ying May. Provided, too, will be an informative account of the symbolism of the dragon in Chinese art.

The issue price for this magnificent vase is $75, which may be paid in 3 convenient monthly installments of $25. To enter your order, you need only sign and return the accompanying order form. Bear in mind, however, that careful handcraftsmanship takes time, therefore you would be wise to enter your order promptly—in any case no later than August 31, 1985.

Each vase will bear
THE ARTIST'S "CHOP"
his personal signature mark
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THE DESIGNATION
Fine Porcelain, crafted in China
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ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE

ORDER FORM

Please mail by August 31, 1985.
Limit: One per collector.

Mr./Mrs./Miss

PLEASE PRINT CLEARLY

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AT HOME WITH ANTIQUES

ONCE CALLED POOR MAN'S CHINA, OLD MADE-OF-METAL COOKWARE IS FAST BECOMING PRIZED AS A "DOWN-HOME COLLECTIBLE"—FUNCTIONAL, PLENTIFUL, AFFORDABLE

By MICHAEL WALSH

If the history of collectibles teaches us anything, it is that sooner or later everything old is new again. Or rather, everything we took for granted yesterday will be rediscovered, reevaluated and reappreciated tomorrow. A case in point: lowly old graniteware, the poor-man's china, a made-of-metal cookware most often associated with campfires, logging camps and summer cottages.

Also known as enamelware, agateware, porcelainware, glazeware or speckleware, these shiny, multicolored, multipatterned metal pots, pans, plates and assorted other utensils practically revolutionized the complexion of the turn-of-the-century's back-of-the-house kitchen. For in place of the heavy, blackened cast iron cookware that Victorian housewives were accustomed to, graniteware—relatively lightweight, unbreakable, inexpensive, acid-resistant and easy to clean—brought a burst of color to the cook stove and the country kitchen table. In patterns that appeared to be swirled, sponged, spattered or speckled, there were suddenly vivid hues of blue, red, brown, yellow, turquoise or green. Even solid colors of white, gray or cream were often edged in blue, red, navy or green.



Swirled, sponged or speckled, graniteware lends charm.

Graniteware dates from the dawn of the industrial age. The process of fusing a durable enamel glaze to jewelry was developed in Europe around 1720—a technique that was finally applied to cast iron pots some 60 years later. Then, when the Industrial Revolution perfected steelmaking, the enameling industry in Germany and Austria was poised for mass production of glazed kitchenware. By the mid-1800s hundreds of graniteware factories were operating in Europe. And the United States—with its rapidly rising and voraciously acquisitive middle-class market—was their single largest customer. Still later, when World War I broke out, European manufacturers turned their attention to the war effort, and American manufacturers picked up the slack to keep a still-growing nation supplied with graniteware.

Even by the last quarter of the 19th century, though, three United States firms—in New York, St. Louis and Sheboygan, Wisconsin—dominated the domestic market, turning out pots and pans, coffee boilers, kettles, roasting pans, teapots, dishpans, dippers, creamers, butter churns, bowls, pitchers, pie tins, dinner plates, coffee cups, muffin pans, pudding molds and colanders.

Such prodigious production, combined with the inherent durability of porcelain-glazed steel, means there's still plenty of graniteware out there at antiques shops, estate sales, auctions, garage sales, Aunt Edith's attic and Uncle Fred's garage. It means too that, compared to other kitchen collectibles—glass, porcelain, pottery, wood and copper, say—graniteware is still fairly affordable. Saucers, plates, bowls, colanders, coffeepots, cake pans, pitchers, ladles, cups and many other common kitchen goods can be had for $15 to $50 each—from knowledgeable dealers.

Chances are, though, at auctions, flea markets, yard sales and second-hand shops you can get the same items for a fraction of the price. Naturally, rare items, especially those in mint condition, command considerably more. Wood burning stoves of graniteware can go for $700 to $3,000. Meat grinders, butter churns, rolling pins and ice boxes are similarly pricey when purchased from dealers. But, unless you're a devoted collector, however—and most die-hard collectors specialize in a single color or pattern—it makes more sense to start a collection with readily available graniteware items. Buy pieces as good as your budget permits, then trade up to better, then best.

"Little did I know what I was letting myself in for when I bought that first piece—a tea strainer—in 1982," says Janice Shores of Phoenix. Now she has 150 pieces. "They're hung up all over my kitchen and I really do use them—the solid gray plates for everyday meals and the yellow and white swirled pieces for company dinners."

Graniteware has been in constant production in the U.S. since about 1875, so for the novice collector it can be difficult to distinguish between genuine antique and spanking-new reproductions (both imported and domestic repros began lining store shelves in the mid-1960s). However, flaws, chips, dents and other obvious signs of use are good indications of age; seams, wooden knobs and tin lids also suggest period authenticity. Graniteware pieces with cast iron handles date

(Continued on page 39)



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Cats of Character

captivating new collection of fine bone china sculptures...

pet on earth is quite as popular or ing as the cat. Their dispositions are nt, but all are adorable. Just like *Cats iracter* — an original collection of -five hand-painted sculptures in fine hina...available exclusively from the ry Mint *at the remarkably low price of ach!*

rafted in fine bone china and neticulously painted by hand

se cute little creatures are remarkably mples of bone china sculpture. From tinctive body markings and engaging features to the lifelike poses, the t of realism is astonishing. In addi- ie facial features of each cat are hand- The pink of each nose and the gleam eye are added in skillful brush strokes.

Attractively-priced display

may wish to display your collection y in an appropriate setting. A hand- ustom-made display will be made le to you at an attractive price (with- igation to purchase it, of course).

arkable value at only $9.50 each!

gine, only $9.50 for a sculpture abun- rich in detail, superbly crafted in fine bone china. This low price is guaranteed for all twenty-five sculptures, even if the price of fine bone china should rise during the duration of the series. This collection is not available anywhere else — it can be obtained only from the Danbury Mint.

You need send no money now. Simply return the reservation application. Your first sculpture will be shipped separately. Thereafter, every other month, you will receive a set of two sculptures which can be paid for in two monthly installments. You may have each installment charged to your VISA or MasterCard.

If you are not pleased with any sculpture, you may return it within thirty days for a prompt replacement or refund. You may discontinue your subscription at any time.

An heirloom collection to be passed from one generation to the next

These sculptures are far more than cute and adorable conversation pieces — they comprise an *affordable* heirloom collection meant to be enjoyed and treasured... made to be passed down from one generation to the next with love and pride. Do mail your reservation today.

RESERVATION APPLICATION

Cats of Character J-20

The Danbury Mint
47 Richards Avenue
P.O. Box 5245
Norwalk, Conn. 06857

Please return by October 31, 1985.

Please accept my reservation to *Cats of Character*, a collection of twenty-five hand-painted, bone china cats. The cost of each sculpture is $9.50 (plus $1.50 for shipping and handling).

I need send no money now. My first sculpture will be shipped individually. Thereafter, every other month, I will receive a set of two sculptures which can be paid for in two monthly installments. Any sculpture that I am not satisfied with may be returned within thirty days for a replacement or refund, and this subscription may be canceled by either party at any time.

Name _____
PLEASE PRINT CLEARLY

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City _____ State/Zip _____

☐ Check here if you want each sculpture charged to your ☐ VISA ☐ MasterCard

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Credit Card Number Expiration Date

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Allow 8 to 12 weeks after payment for initial shipment





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Roseburg
Handyman Hardware

Salem
Campbell's Paints
Wallpaper, Etc.

Sweet Home
Ace Home Supply

Toledo
Creative Carpets & Interiors

AT HOME WITH ANTIQUES

Continued from page 34

om about 1870 to 1890, wooden han-
les from 1900 to 1910. Among most
ealers and savvy collectors the weight of
ny particular graniteware piece is the
lling factor. The heavier the steel or
ast iron base metal, the older the piece.
ld Sears and Montgomery Ward cata-
gs, reproductions of which are available
many bookstores, can also help to date
arious pieces.

While some graniteware collectors are
rists, disdaining a piece that isn't in
solutely mint condition, many if not
ost accept minor flaws as a sign of
nerations of faithful service. After all,
bject to constant use, dishpans, mixing
wls and coffee cups all suffered an oc-
sional chip. Once the enamel surface
as damaged, though, the underlying
eel eventually rusted through. When
at happened, the stew pot was either
legated to the back porch and filled
ith geraniums or grandma patched the
le with "Mendets," little metal plugs
signed to repair graniteware pots, pans
d kettles. Today, however, it's proba-
y not wise to try to repair or restore a
wed piece if you're at all concerned
out recouping your investment in it.

Cooked-on soot and baked-on grime,
wever, can be safely removed without
pardizing a piece's value. In fact, at a
a market or garage sale, you can some-
nes use grime as a bargaining point,
guing that the piece is in something less
an prime condition and therefore
rth less than the asking price. Hot
ter and a capful of liquid detergent—
d maybe a little scouring with a tooth-
ush—will loosen most dirt and caked-
grease. If that fails, some experts rec-
mend applying a paste of lemon juice
d baking soda to the problem area.
ter a few minutes scour with a tooth-
ush and rinse with cold water (several
nes, if necessary). For more difficult
ins, you may need to resort to a moist,
py scouring pad. Apply only the pres-
re needed to remove the dirt.

Beautiful to behold, compatible with
untry-style decorating, plentiful, af-
dable, functional, durable and laden
th domestic history—what more could
e ask of a down-home collectible?
aniteware, in all of its rainbow guises
d under all of its names, is as appealing
lay as when it first entered and embel-
ed the American kitchen. ■

WASHINGTON

Aberdeen
Swansons Food Inc. #1
Swansons Food Inc. #3

Allyn
Allyn Hardware

Anacortes
Frontier Industries Pro Hardware

Bellevue
Daly's Inc.

Bellingham
Great American Lumber
Windsor Plywood

Blaine
Blaine's Building & Promart

Chehalis
C. C. White Paint Center

Chelan
Builders Lumber Supply

Custer
Glenn's Store

Eastsound
Ballanger's Promart Home Center

Everett
Beach's Building Supply

Federal Way
Midway Plywood

Ferndale
Ferndale Building & Promart
Irwin Hardware

Granite Falls
Glen's Pro Home Center

Hoodsport
Hood Canal Home Center

Hoquiam
Swansons Food Inc.

Lopez
Sunset Pro Hardware

Lynden
Corky's Promart Home Center

Lynnwood
Midway Plywood

McCleary
Walt's Super Shop Rite

Mt. Vernon
Mt. Vernon Building Center & Promart

Oroville
Midway Tile Works

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Daly's Inc.
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Four Star Building Supply

Sequim
Sequim Industrial Building Supply

Silvana
Silvana Pro Hardware

Spokane
New Horizon Paint & Decorating Center

Sultan
Sultan Hardware

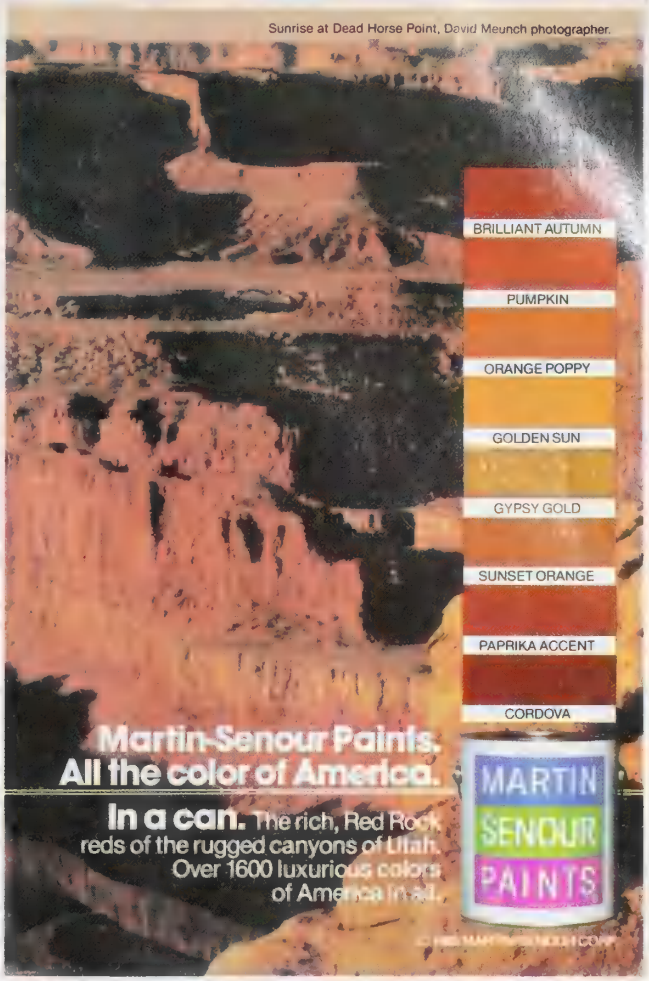
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Home Lumber Promart Home Center

Tacoma
Ability Hardware & Paint

Twisp
Twisp Paint & Glass

Vashon
Bacchus Lumber

Washougal
Washougal Lumber Co.





TRAVEL

SEARCHING OUT THE ROMANTIC SPANISH STYLE IN SOUTHERN CALIFORNIA

By JIM POWELL

I love Spanish style because it's romantic," declared Waldo Fernandez, the trim Cuban-born Los Angeles interior designer who did a sleek Spanish-style beach house for composer Burt Bacharach and is at work on another similar project for him—renovating a stucco Bel Air mansion built in the 1920s.

In the New World, Spanish design ideas tend to mingle with local influences, and the Bacharach house reflects exuberant Hollywood taste. Waldo Fernandez is removing incongruous marble from fireplaces and replacing it with sandstone. Spanish style, emphasizing rough textures and primitive materials, yields a country look that goes with many kinds of handcrafted things. The Bacharach beach house has Mexican antiques—pigskin armchairs, for example—and Mr. Fernandez is considering similar kinds of furnishings here. "I mix Spanish and modern," he says of his designs, known for their comfortable, simple elegance.

The quixotic architect Charles Moore feels many of the same stirrings. Known as a post-modern pioneer who has adapted historical motifs, added flamboyant colors and his own saucy imagination, the wiry, six-foot-four-inch Moore is on a Spanish roll. It started with an open, airy house he did in Ojai, near Santa Barbara—a low-key coastal region that abounds with Spanish-style buildings. He did an addition for the University of California at Irvine with an eclectic Spanish-style facade. Now he's designing a Spanish-style tea and breakfast place in Santa Barbara. Among his larger projects is the multimillion-dollar Beverly Hills Civic Center, which will include a library, fire station, theater and police headquarters. It will be a stucco structure



Architect Michael Graves's new library for San Juan Capistrano takes its heart and spirit from Spain's glorious, Moorish-inspired Alhambra.

banded with a rainbow of tiles, 24 colors altogether.

"Spanish style suits the way people live here in the West," says Mr. Moore. "It's open to the outdoors—walkways, porches, patios, courtyards. Thick walls and windbreaks help with the weather. Spanish style buildings don't need lush vegetation to look good. There's a grandeur that evokes our romantic image of the early days." Charles Moore, by the way, co-authored a book I'd highly recommend if you visit these parts: *The City Observed, Los Angeles—A Guide To Its Architecture And Landscapes* (Vintage, $12, paperback).

As Waldo Fernandez and Charles Moore show, Spanish style is inspiring fresh design ideas throughout southern California. I decided this is a good time to reexamine the roots of this style, see how it developed here and what's available for those of us who would like a little Spanish flavor for our own homes.

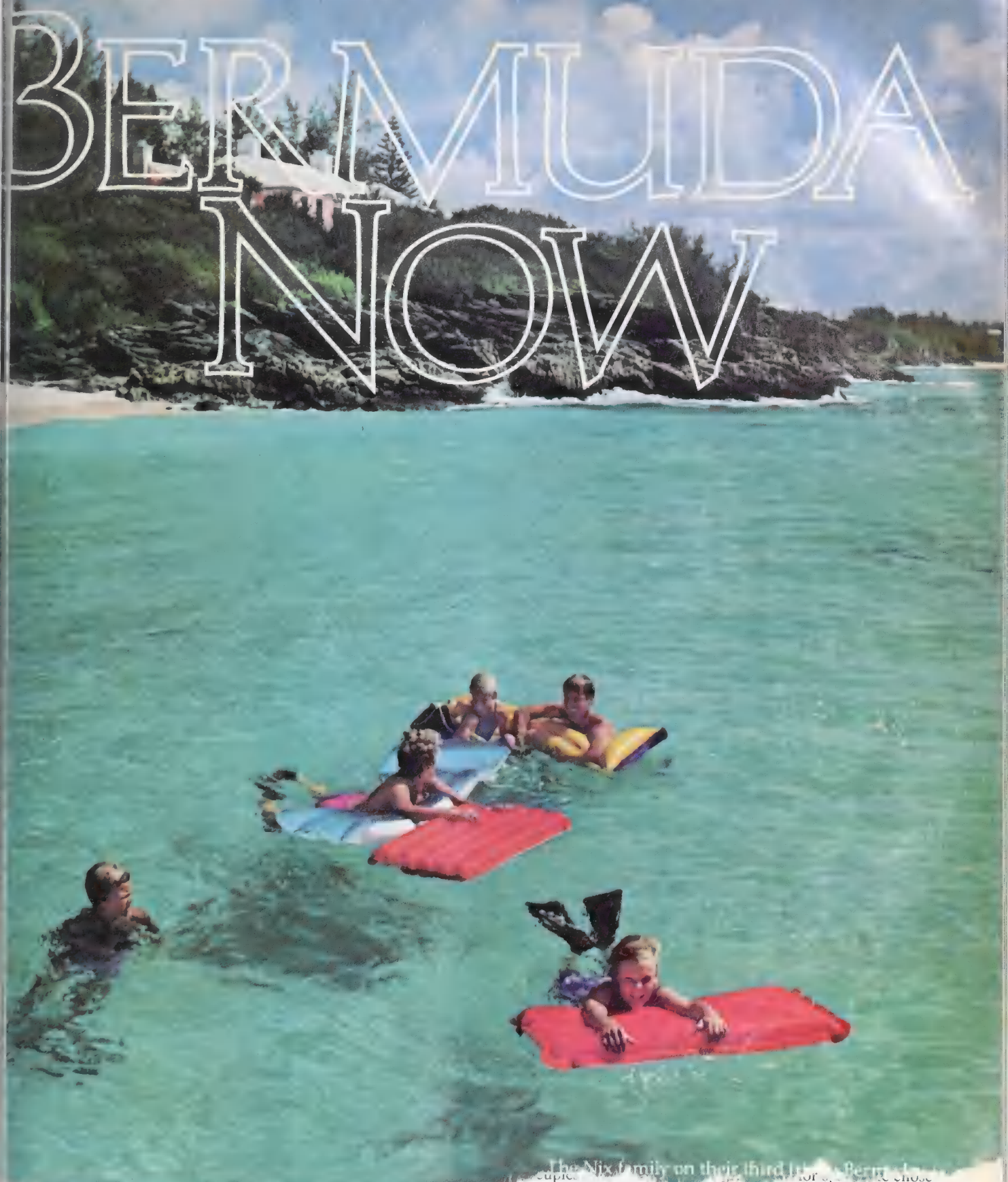
Though Los Angeles caters to cars, a startling amount of Spanish style can be savored on foot, downtown. Both Fernandez and Moore refer to Union Station as a Spanish Colonial Revival masterpiece, so I hurried to see it. Finished in 1939, it was among the last great train stations, and Los Angeleno were determined to make i distinctive. Instead of th usual beaux arts-style rai palace, a symmetrical stan dard noted for Roman pil lars and ornament, Los An geles's Union Station is Spanish celebration. Locat ed on the northwestern edg of downtown, it looks like huge hacienda with stucc walls and red tile roof. Th ceiling is crisscrossed b massive dark wood beams Marble mosaic patterns en liven the floor, and there ar mosaic tile patterns alon the wall. Not many peopl come to Los Angeles b train anymore, so Union Station is a qu et place which affords thoughtful con templation of its stylish wonders.

Los Angeles has a grand hotel in th Biltmore, where Hollywood's Oscar wa first awarded. Since opening in 1923, it' been the city's splashiest example Spanish style, blended with some Italia and other design ideas. The lobby is three-story enclosed courtyard. There's vaulted ceiling, paint-decorated beam ornate recessed panels and a carved arch way flanked by two cascading staircase with elaborate iron railings. A marbl promenade extends the full length of th hotel. The hallways, conference room ballrooms and other public facilities giv you the feeling of being in a magnificen medieval castle. The bright, tall-ceilinge rooms are being expanded. They're in contemporary mode.

There's a lot more downtown. Th Bradbury Building, for instance, o Broadway at Third Street. It doesn't loo like much outside, but step in, and you' sure to be dazzled by a fabulous atrium— a five-story-high confection of ornate ca iron, glazed brick, polished oak and ma ble. Warm earth tones and intricate te tures give this place a decidedly old

(Continued on page 42

BERMUDA NOW



Yellow and red floats on a translucent blue-green sea. muda. Now.

The putt, putt, putt of an unhurrying moped. welcoming warmth of our luxury hotels and intimate st houses. Lazy days and dance 'til dawn nights.

There is no island...no place...no experience quite like muda.

Maybe that's why nobody comes to Bermuda just once.

...the Nix family on their third ... Bermuda ... chose ... s. ... ission, which ... people, was ... of 1812, and ... ble ruin. Its ... derful. They ... rdens of roses ... special place. ... instead to design grand spaces outdoors—two courtyards—one large, one small—accented with stylized trellis-work. This lovely library, opened in late 1983, was recently given an honor award by the American Institute of Architects, ample demonstration that Spanish style is alive and well in imaginative hands.■

If you

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 5 mg. "tar", 0.4 mg. nicotine; 120's: 7 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Jan. '85. Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.

TRAVEL

Continued from page 40

world quality. I guarantee it will delight you as it has just about every architect and interior designer who has visited it. Curiously, it was inspired by a science fiction story, designed by a draftsman who had no architectural training and built in 1892 by mining millionaire Lewis Bradbury.

I talked with Mark Krasne who stocks a number of things from Mexico. Most noteworthy: furniture fashioned from architectural pieces. A weathered old door [illegible] a pair of gates made into a handsome table 36 by 72 inches. It would retail for $5,000—cheap, I thought, considering that it's an antique. There were less expensive items like an old farm gate adapted into a rustic towel rack, $600.

Mark Krasne showed me some tables of California artist Jerome Stueck with an eclectic Spanish-style facade. Now he's designing a Spanish-style bed-and-breakfast place in Santa Barbara. Among his larger projects is the multimillion-dollar Beverly Hills Civic Center, which will include a library, fire station, theater and police headquarters. It will be a stucco structure stretched over a wood frame, the base a diagonal trellis design of willow, all handmade. Each chair retails for $200 to $250, and a similar style table may be had for $300. Ms. Trimbur also has coarse wool Mexican and Peruvian textiles in warm earth colors. Figurative wall hangings that range from two by three feet to four by six feet are priced at $200 to $600. Geometric design rugs are in the same price range.

More unusual things include a four-by-five-foot mirror framed with bunches of peeled willow twigs bound together by leather straps. It's $1,200. A willow cluster is a three-foot-high cube made of willow twigs, yours for $740. Put a glass top on it, and you've got a distinctive table.

So much for Spanish stylistic influences downtown. It was time to get in the car. Since American Indian designs often intersect with Spanish, I visited the little Spanish Museum near Pasadena.

Though Los [illegible] hillside which affords a startling amo[illegible]iew of downtown, it's a savored on fo[illegible]fornia Mission-style buildnandez and M[illegible] a modest-size but superbas a Spanish [illegible]ion of Indian art from prepiece, so I hur[illegible]to the present. There are 1939, it was a[illegible]ngs—mainly banded patterns in rich reds, blues, blacks—plus dozens of different baskets, surprisingly expressive if you haven't seen good ones. If you expect only primitive artifacts, you'll be surprised by the finely painted ceramics.

The Southwest Museum Shop is a good place to acquire satisfying, reasonably priced contemporary Indian art which would complement a Spanish-style interior. Mexican market pottery—pieces a few feet high with rough-textured, unfinished surfaces—are $100 to $150. Acoma Indian pots offer fancy designs with geometric patterns. Zuni pots involve as much artistry, only the patterns tend to feature animals. A simple four-inch-high pot may cost $40. A six- to eight-inch pot in a more complicated shape with perhaps a couple of spouts is $250. Navajo flat-coil baskets and Hopi round-coil baskets can be found for $125 and up. They're woven with geometric patterns and may be eight inches in diameter. Small Navajo rugs in brilliant colors are $250.

The greatest concentration of interior design and furnishings firms are in West Hollywood—a district know as Designer's Row, along Melrose Ave. from La

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Cienega until it ends at Santa Monica. Centerpiece is the elegant, brilliant blue lass Pacific Design Center by Cesar Pelli. Though it's massive—with 750,000 quare feet of exhibition space—I didn't ind much that would help anybody interested in Spanish style. Closest was Ineco, which has Fire Mountain Stripe, Adobe Cliffs and other cotton fabrics dapted from Indian patterns. They're in leasing soft pastel colors.

Several blocks east on Melrose is Bruce Eichler, a dealer in Mexican antiques and Mexican primitive decorative arts. I saw weathered wheel table with glass inserts or $6,600; a seven-and-one-half-foot-igh pine armoire with a molded top and iamond medallions on the doors for 5,400; a fluted terra-cotta urn, $1,350; a 0-inch-high wood column carved with oral and sunburst motifs, $1,200; a crolled-wood 11-candelabra chandelier, 2,100.

You can't very well claim to have experienced California Spanish style until ou've visited at least one mission. From ne mid-18th century, Padre Junipero erra moved north along the coast from Mexico, establishing missions on what ame to be called El Camino Real, the Royal Highway. One of his California missions, and the oldest surviving building in California, is at San Juan Capistrano—that romantic place where swallows come to mark the debut of spring. It's about 60 miles south of Los Angeles, so if you make the trek, leave no later than midday. Afternoon means freeway gridlock—the drive can stretch to a couple of frustrating hours, and you'll arrive after the mission closes at 5:00 P.M.

As you go south, you leave behind suburban sprawl and pass through gentle rolling hills. I remember seeing strawberry fields and inhaling their sweet perfume. The Mission San Juan Capistrano is a couple of blocks west of the Ortega exit from Highway 5. This quiet Spanish-style town—everything from stores to gas stations and a mortuary has adobe walls and a red tile roof—seems to revolve around the mission, which occupies the equivalent of a couple blocks.

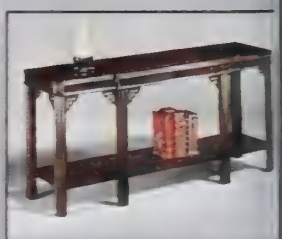
Most of the original mission, which included a church for 2,000 people, was destroyed by the earthquake of 1812, and the remains stand as a noble ruin. Its weathered textures are wonderful. They make the surrounding gardens of roses and prickly pear cactus a special place. The original chapel survives. It has a long basilica distinguished with dark wood beams accented with painted decoration. There's native stencilwork on the hand-patted plaster walls. As with so much Spanish design in America, these primitive elements are combined with things of great sophistication—in this case, a 300-year-old Spanish retable, a gilded wood screen carved with images of saints. It's a brilliant thing.

Across from the mission on El Camino Real is the new San Juan Capistrano Regional Library and Cultural Center designed by Princeton architect Michael Graves. He has won critical acclaim for his eccentric, colorful buildings, but here he responded to the Spanish ambience. It's a one-story adobe-type building with intimate reading rooms, reading cubicles for two, playful skylights. There is no traditional grand interior space. He chose instead to design grand spaces outdoors—two courtyards—one large, one small—accented with stylized trellis-work. This lovely library, opened in late 1983, was recently given an honor award by the American Institute of Architects, ample demonstration that Spanish style is alive and well in imaginative hands. ■

THE QUALITY WOULD MAKE MR. CHIPPENDALE PROUD. AND THE VALUES JUST MIGHT SHOCK HIM.









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AUGUST 1985

INVITATION TO RELAX



TOM YEE

The John Saladinos have the knack of taking their distinctive style with them everywhere—so can you!

That's Virginia Saladino *(above)* riding a pedal boat on the edge of a private pond she and her husband, designer John F. Saladino, share with 10 other families in the northwestern part of Connecticut. The dock is a stone's throw from their Adirondack-style fieldstone boathouse, an outbuilding on the property they acquired some years ago. The boathouse *(following pages)*, built in the 1930s, is a miniaturized Gothic barn, and it is a good mile's hike through the woods from the main house. It's the family's sanctuary. Without electricity or plumbing or heating or anything else to make it modern, the structure is host to parties and summer Sunday brunches. ►

INVITATION TO RELAX

Using umbrellas for ceilings, the Saladinos decorate their boathouse terrace like a room in the woods

Bright white [illegible] sophisticated [illegible] berry [illegible] the [illegible] woods [illegible] and the blue pond [illegible] terrace. More [illegible] colors and textures: bluestone sandstone floors, chestnut beams, arched braces and king posts, thick slate roof tiles and nubbly [illegible] contribute to a wonderful feeling in harmony with nature.

The Saladino family uses the boathouse from late spring until just before Christmas. For summer's glories, Mr. Saladino has had all the chaise pads and the chairs slipcovered with fresh white terry cloth. And for luxurious Continental-style pillowcases he ordered that special shade of pink, striped to look as if the color came right out of his set of watercolors. Big umbrellas shade the terrace and the lakeside deck. ►



INVITATION TO RELAX

A cool, light summer buffet—as refreshing to the palate as the decorating is to the eye

Garlands wrap the hanging lantern, swag the wide mantel and trim the edge of the large buffet table set up for the family's annual celebration of the summer solstice, the longest day of the year. At dusk guests begin to gather, and as the sun slowly sinks more and more kerosene lanterns are lit to supply the light. A huge, almost four-foot-wide basket filled with floribunda roses and sweet peas is placed inside the fireplace. Mr. Saladino's favorite summer fabric, Christine's Piano Stripe hand-painted by Dek Tillett, covers the entire table and drapes down to the sisal matting. Everything has been carried to the boathouse picnic style in handsome straw baskets: ice, quarts of iced water, and water for washing up (as there is not a drop of tap water to be had near the lake). "We like to keep the feeling here rustic," says Mr. Saladino. "We enjoy living in that romantic aura of 18th-century Connecticut. This is about as close to it as you can get today."■





MENU

COLD LETTUCE SOUP
VIRGINIA'S PEPPERED SHRIMP
RADICCHIO AND GREENS SALAD
CHEESES
HOME-BAKED BREADS
RASPBERRY SORBET WITH MERINGUES
BUTTERSCOTCH LACE COOKIES

Above: white wines are set to cool in an old-fashioned New England boiling bowl in which soaps were fashioned. *Top:* In the cool of dusk . . . lace cookies, meringues, the view.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



PROVENÇAL LUNCHEON

With the arrival of summer and friends from afar, this host displays his joie de vivre, French-country style

MENU

ROASTED PEPPERS WITH ANCHOVIES
PROVENÇAL PISSALADIÈRE
EGGPLANT PARMIGIANA
STRIPED BASS WITH CUCUMBERS
NEW POTATO SALAD VINAIGRETTE
VEAL MEATBALLS WITH PIGNOLIS
ITALIAN ONIONS
WITH RAISINS AND CURRANTS

At about one o'clock guests begin to arrive for Richard Neas's summer bash for his good friends, Juju and Alex Watenphul, who are visiting from London. The menu is a Provençal treat whose theme is announced by a dramatic four-foot-tall oil jar filled with magnificent sunflowers set atop the large buffet table *(opposite)*. And, as if that isn't enough, the setting for the sit-down lunch is Mr. Neas's 30-foot-square addition to his summer house whose pale [illegible] pink walls, pitched, beamed [illegible] and traditional country-style [illegible] windows all remind him of his favorite spot: the south of France.

"It took about ten days to pull an informal luncheon like this one together," says Mr. Neas. "I want everything as fresh, as perfect and as naturally delicious as it can be, which is why, I think, I'm drawn to the earthy, piquant flavors, herbs and spices used in Provençal cooking." One of his personal touches: Guests' names are written with brightly colored felt-tip pens on hard-boiled brown eggs (keep them or eat them). Another personal touch is on the round dining table that he and his friend, artist Luis Molina, comb-painted. Each table is layered with two cloths, all blue and white—one is an antique Amish textile, one a pattern from Far Eastern Fabrics. Another by Brunschwig & Fils, also blue and white, covers the winged sofa. Mr. Neas favors Provençal earthenware and traditional French white wine glasses. In fact, almost everything in the room reflects his twice-yearly travels to Provence: rush-seated chairs, a pair of terra-cotta busts, a turned wooden chandelier he painted to resemble his beloved traditional blue and white faience.

Just as the cooking is enlivened with liberal fistfuls of homegrown herbs, each table gets its complement of Mr. Neas's homegrown flowers accompanied by a collection of small country animal sculptures. ►

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MICHAEL SKOTT



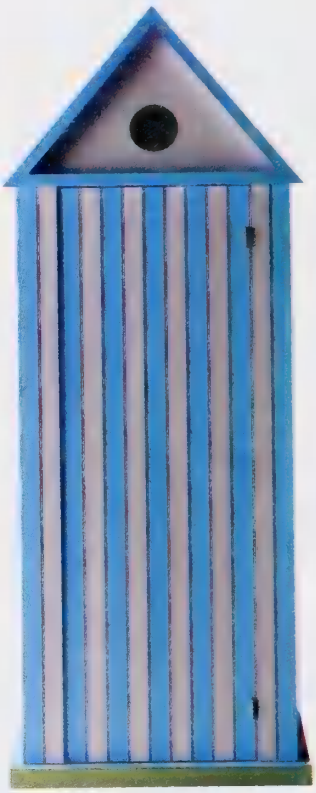

PROVENÇAL LUNCHEON



A sit-down lunch for 26 includes two round tables and one refectory table. A Louis XIII winged sofa and a Louis XV corner cupboard were picked up on travels that range yearly from Tarascon to Grasse. Richard Neas made the bargello pillows on each arm of the sofa. Chairs are brought in from every room of the summer house.■

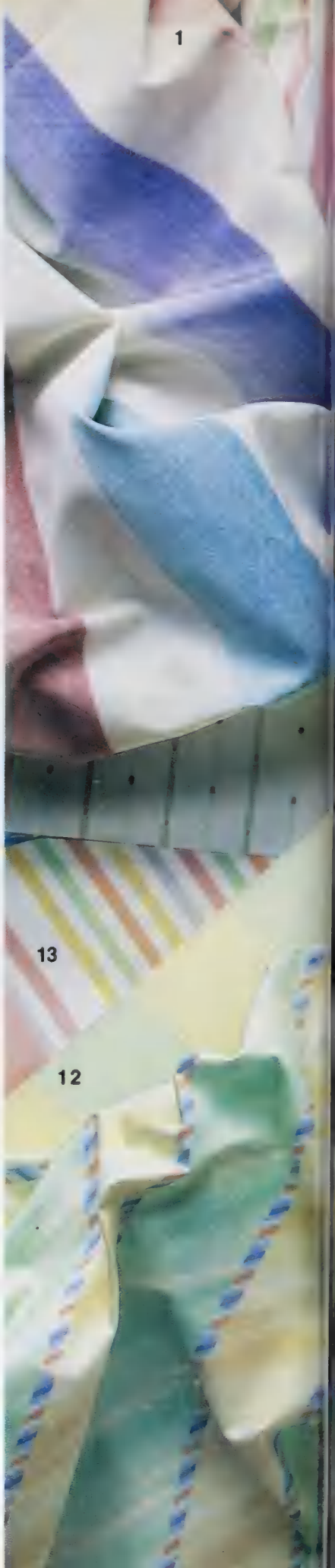
Editor MARY EMMERLING

FORECASTING STRIPES!



Because stripes are the simplest patterns to create in woven fabrics, they have been around for almost as long as the loom itself. Imagine the delight of the early weavers when they discovered that by stringing colored yarn (dyed, no doubt, with nuts and berries) on their looms they could vary the monotony of their drab gray cloth. Plaids and checks soon followed, but stripes remained a universal favorite—among weavers of baskets and rugs as well as cloth—for thousands of years. Even in recent centuries stripes—in textiles and other decorative materials—have had their moments of glory. During the Directoire period in France after the Revolution, striped wallpapers became popular, and in the past few decades striped patterns have been among the most popular decorating schemes for kitchens, children's rooms and outdoor furniture. But never has it been possible to find stripes in so many colors and as is today and for so many different kinds of rooms. Textile designers and fabric houses are producing the patterns in glorious abundance with wallpaper producers not far behind. And variations on the striped theme are appearing in dinnerware and ceramic tiles.

Why this enthusiasm for stripes, one which shows no signs of peaking? Some designers see it as part of the renewed interest in everything neoclassic. The fluted columns of Greece and Rome do, after all, create a striped pattern. Other experts see it as a natural corollary to the fascination with furniture of the Empire and Biedermeier periods. Virginia Jackson of Celanese sees it as a much more basic reaction, however: "Pattern has gone through so many confusing stages recently—of being very large or very small, or floral or geometric—that the eye is tired. A straight line symbolizes discipline and order, and stripes bring order back into pattern. Perhaps without really knowing why, people are refreshed by this disciplined use of color."►



Above: Striped wood storage unit, modeled after a beach cabana. Designed by Aldo Rossi. *Right:* **1) Laura Stripe from Clarence House; 2) Havering Tri-Color, Cowtan & Tout; 3) Hampton Stripe, LCS; 4) Majorca and 5) Ibiza, Clarence House; 6) Stephanie Stripe, First Editions; 7) Mississippi Taffeta Stripe, Scalamandré; 8) hand-painted ceramic plate and 9) Canvas Stripe tile at Elizabeth Eakins; 10) Cape, Yves Gonnet; 11) Waterline Pistachio and 12) Large Stripe wallcovering, Clarence House; 13) Sheldon Stripe, Cowtan & Tout; 14) Boudoir Stripe, Laura Ashley Designer Collection; 15) Beaumont Stripe, Cowtan & Tout.**

CARIN RILEY


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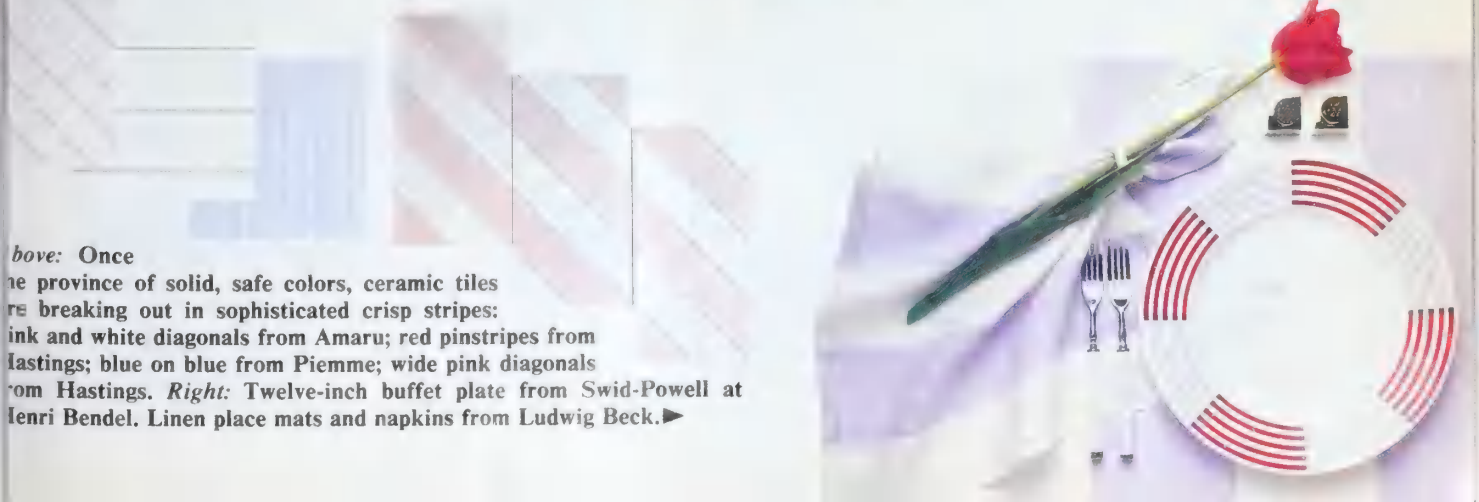


FORECASTING STRIPES!



CARIN RILEY

Not long ago stripes seemed to fall mainly into two categories: bold, brightly colored designs and somber, formal reproductions. The middle ground, which was somewhat sparse, is now blossoming with luscious colors and endless variations on thick and thin. *Opposite:* Interior designer Susan Zises Green has gathered together three of the most enchanting new patterns. Double panels of unlined seersucker (Yves Gonnet) float at the French doors; a pink and white chair (Lord & Taylor) adds punch to the muted hues of the woven rug (Thos. K. Woodard). *Above:* 1) Travo from Rosecore; 2) Tournai, Lee-Jofa; 3) Cabana, Brunschwig & Fils; 4) Moiré Cotton Chintz, 5) Leduc, Cowtan & Tout; 6) Dorothy Stripe, Hinson & Co.; 7) Ticking, Waverly; 8) Venezia, Yves Gonnet; 9) Canopy, Laura Ashley Decorator Collection; 10) Bali from Cyrus Clark. *Left:* Basket, Creative Resources.



Above: Once the province of solid, safe colors, ceramic tiles are breaking out in sophisticated crisp stripes: pink and white diagonals from Amaru; red pinstripes from Hastings; blue on blue from Piemme; wide pink diagonals from Hastings. *Right:* Twelve-inch buffet plate from Swid-Powell at Henri Bendel. Linen place mats and napkins from Ludwig Beck.►

FORECASTING STRIPES!

Right: A potpourri of muted but rich neutrals—some very much like Victorian party dresses—illustrates the inventive direction stripes are taking today when combined with dots, squiggles, flowers, moiré patterns. 1) Parfait from Kirk Brummel; 2) Phyllida, Brunschwig & Fils; 3) Ashcomb, Quadrille; 4) Ringwood Marine Canvas; 5) Domaine, Tyrolean; 6) Small Stripe, Clarence House; 7) Acapulco, Roger Arlington; 8) Sfavila, Papiers Textiles; 9) Plisse, Clarence House.







CARIN KELLY



Far left: Luscious stripes are as delightful underfoot as they are on furniture or walls. Hand-woven of linen, this 3-by-10-foot rug comes from Elizabeth Eakins. *Left:* The low table of *pietra serena* has very fine stripes of inlaid white mastic to make it look like a tablecloth in a Tuscan trattoria. Frederic Williams. *Opposite:* Bierly-Drake Associates of Boston likes using stripes to create architectural details in rooms that have none. Here they made a cornice by wrapping striped fabric around wood molding pieces of different shapes and sizes.■

Editor KATHLEEN MAHONEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION



JAMES LEVIN

Sheets, comforter and solid color coordinates from J. P. Stevens dress up a room, designed by James Bloor.



WHEN HALF A HOUSE IS BETTER

Salvaging a cut-down house takes determination and a deft hand

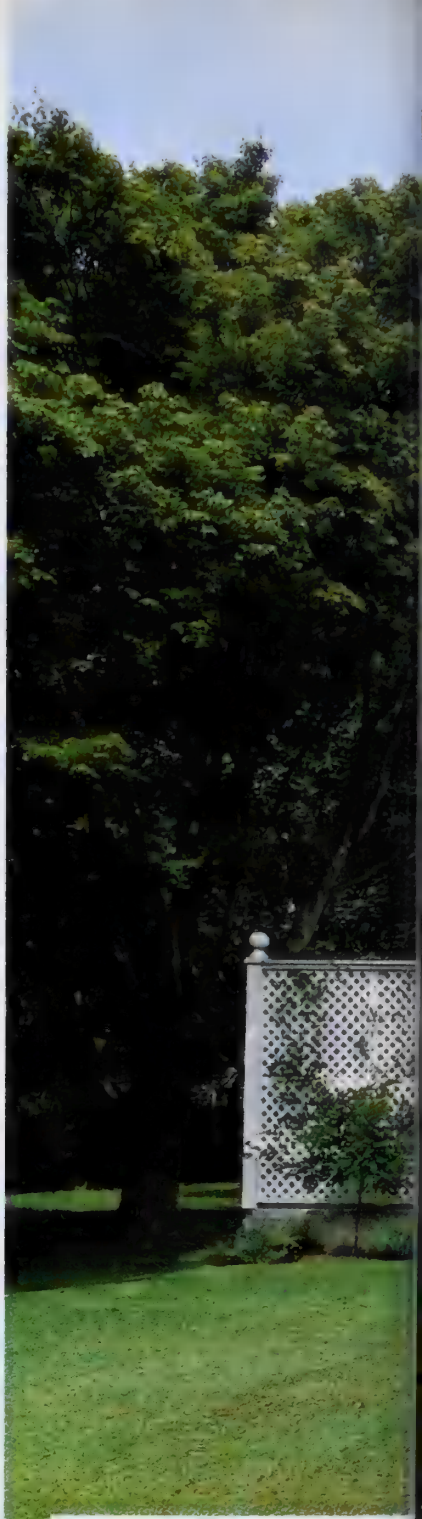
"Not everyone would want to buy half a house, but the real estate agent probably thought I would be up to it," says Nicholas Pentecost about the Long Island house that was split in two so that one half could be moved to a new location. As a decorator he knew exactly what kind of addition to design for the stumpy little building left on the original site, and also how to get the work done quickly—important because his purchase looked like a dollhouse with one side left open to the elements.

"Actually the half I bought had once been a whole house," Mr. Pentecost explains. "It was built in 1780, and when the family prospered they built a more elegant Greek Revival house on the front." It was the portico of the later structure that inspired the portico on Mr. Pentecost's new addition *(right)*. "Athough the new part is smaller, I tried to make it look as if the house had never been divided."►



WILLIAM P. STEELE

Entrance hall in the new addition has a floor painted like marble. Doorway leads to the living room.





The 1830s house, with its Greek porch, just before being mov





Mr. Pentecost's addition, which was built by Paul Clapp, has the hall and half the living room.



New siding will soon weather to match the old. New windows are designed to blend with the original ones.



WHEN HALF A HOUSE IS BETTER

The new addition was joined seamlessly to the old house here in the living room, just between the window and the French door. The fireplace is original.►



WHEN HALF A HOUSE IS BETTER





The fireplace in the dining room—once the kitchen—was originally used for cooking, its sculptured chimney designed to accommodate a beehive oven

It *was* a funny looking little house after it was divided," says Nicholas Pentecost. "I think a section of the 1780 structure must have been cut off when the owners added to it in the 1830s. But it had an acre of land—right in the village—and mature trees that are probably over 100 years old. And I loved both the fireplaces. The living room one is beautifully proportioned, and the dining room chimney looks like a piece of sculpture."

To another owner the huge brick fireplace and exposed beams in the dining room (beams and ceiling were dark when Mr. Pentecost bought the house; he whitewashed them) might have suggested a rustic style of decorating. Mr. Pentecost says, however, "I don't like rustic things, and I didn't see why living in the country should change my taste." Although the dining table *(left)* is a Louis XVI country piece, it is certainly not rustic, and the Regency-style chairs have a slightly formal air with their painted finishes. Mr. Pentecost is especially fond of painted furniture. "A whole house of boring brown furniture is very safe but very dull," he says. "When you have painted and lacquered pieces to create a contrast to cherry, fruitwood and mahogany, you appreciate the wood more." This fondness for painted finishes extends to walls and floors, as in the *faux* marble floor in the front hall and the walls in the downstairs powder room. All painted finishes were done by Charles Fischer.►



Walls in the powder room are glazed, and the console for the basin has a top painted to look like marble, a base painted to look like carved wood. The mirror is Irish, c. 1825.

"Everything I have collected found a perfect place in this house. An American chest, a French armoire and my great-grandmother's quilts all seem made for the guest room"

When you are a decorator," says Nicholas Pentecost, "you see so many things you like but you can't always use them all at once for a client. Here I could because I was doing it just for myself." In his house, which he decribes as his "fantasy realized," Mr. Pentecost found a place for all the furniture he had been collecting for years and storing away, all the chintz he had been buying before it was discontinued and, of course, painted finishes. "I had always wanted a painted floor in the hall, and the painted console in the powder room was inspired by one Albert Hadley had."

"That old cliché—that the things you love will go together—isn't always true," he continues, "but if your taste is fairly consistent over time they probably will. Of course, it helps that I like pieces from the late 18th century and the first half of the 19th century, because they *do* go together." The guest bedroom *(right)* is a perfect example of how Mr. Pentecost puts things together. Because the French armoire and American cherry chest are from about the same period they are compatible, and the painted valances are an excellent solution for the windows Mr. Pentecost wanted to leave bare. Green shades can be pulled up from the bottom sill for privacy, but the view of trees is too precious to obscure with curtains. "It's important to feel you are always in touch with the outside—especially when you live in the city all week." Rug is by Gregory Newham.■

Editor KATRIN TOLLESON



For the master bathroom Mr. Pentecost asked Charles Fischer to paint an old claw-foot tub to resemble a carved Roman relic. The cheval glass is American Gothic, c. 1850; the English chair, c. 1850.



FOR MORE DETAILS, SEE PRODUCT INFORMATION

WHEN HALF A HOUSE IS BETTER



A COUNTRY GARDENER'S BARN

Moved 150 miles and raised beam by beam, this c. 1840 barn now blooms with flowers year-round, thanks to English gardens outside and an energy-smart greenhouse addition

The last tenant—a herd of dairy cows—had just moved out when Barry Williamson and David Hartwell first saw this barn. Their future living room *(right)* had been newly cleared of farm equipment and hay. Light filtered in through slats where siding had rotted and fallen away. Though a far cry from a warm and inviting home, Mr. Williamson and Mr. Hartwell, partners in Pheasant Antiques of Wainscott, N.Y., decided to take on the barn's renovation. Under the auspices of Walter Kannon of The Barnsider, its hand-pegged frame was dismantled, loaded on a flatbed truck and moved 150 miles from upstate New York to Long Island.

Reassembled on land behind Pheasant Antiques, the barn needed work—weathered wood for the walls and floor, insulation for its tin roof, windows and a greenhouse for solar heat. Mr. Williamson estimates that the cost was comparable to building a new home. But for him, the beauty of the old wood and soaring spaces was worth the trouble. "A barn is a shortcut to country decorating," he adds. "You don't have to worry about paint chips, wallpaper or window treatments."

Indeed, the living room's scheme is built around the simplest of elements—two sofas, covered in a menswear pinstripe by Ralph Lauren, a rag rug from Thos. K. Woodard and an assortment of accessories from their shop. ▶



"Sunshine and flowers are all you need to make a barn come alive," says the owner. His winter source of blooms is the solar greenhouse, beyond the living room window *(right)*.

JOE STANDART





A COUNTRY GARDENER'S BARN



A deacon's bench, Moosehead Maine rocker and Adirondack twig furniture welcome guests on the deck. Flower gardens rim it on all sides; beyond the French doors and windows is a 30-foot-long glass-roofed greenhouse.

A COUNTRY GARDENER'S BARN

With the sun shining through skylights and an abundance of French doors, stained to match the old wood, this barn is the next best thing to living outdoors

Consider the welcome this barn offers. Enter its front French doors and you're in the dining room *(right)*, greeted by a view of the skylight-filled cathedral ceiling and perhaps an impromptu brunch. Dramatic, yes, but continue past the dining table to another set of French doors and you'll find an irresistible, intimate view—the barn's greenhouse *(see exterior, previous pages)*.

In many ways, the glass-roofed solar greenhouse is the barn's spiritual heart. It's there that the owners can breakfast and listen to birdsong. Or watch a bullfrog hop among the lily pads in a huge, sunken fishpond. Ingeniously designed by the owners, the greenhouse only has a partial floor so that 18 inches of ground in front of the windows are exposed. That means that fragrant [illegible] and bougainvillea can be rooted [illegible] the backyard. [illegible] will be protected by the glass roof and walls. The greenhouse floor, made of wood planks on a cement and sand foundation, can simply be hosed down to be cleaned. "The humidity it generates is wonderful in winter," says Mr. Williamson. "It pervades the whole barn." So does the heat generated by the greenhouse. Two fans circulate sun-warmed air into the living room. In summer they add a cooling breeze and help a fan at the barn's roof peak draw hot air up and out a skylight window.

Like flowers, friends are a constant feature of the barn. Since the owners' antiques shop is a stone's throw away (you can see it through the dining room doors), acquaintances are always dropping by for a cool drink or coffee. Though Mr. Williamson and Mr. Hartwell welcome the constant flow of company, they find that friends fall in love with—and ask to buy—their furniture. "We've gone through six dining tables since we moved in!" While it's hard not to sell to a friend, some antiques are a constant—particularly collections, such as the white ironstone china *(left)*. ■ *Editor* BEVERLY McGUIRE



MARTIN MANNIX



JOE STANDART

The table for this hearty country brunch *(right)* is set with Gear terry towels, folded once for place mats and twice for napkins. Earthenware plates and salad bowl decorated with sponged-on pink are by Hartstone Gear.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



ON BECOMING A VILLA

Inspired by the classical domestic architecture of Pompeii, [illegible] Andres Duany and Elizabeth Plater-Zyberk transformed a commonplace 1950s ranch house into this Roman-style villa







The loggia and open court added to the back of the house bring the living space to the sea. Glowing exterior colors were found at Vizcaya, a Renaissance-style mansion near the architects' office. ▶

TOM YEE

ON BECOMING A VILLA

As in a Roman villa, the mood of the house changes as you progress from the courtyard entrance to the open atrium through the lofty living room and out the French doors to the back loggia

Following its transformation to this serenely elegant Roman villa, the house was aptly named Punte Alegre, which means "point of happiness." For it is now a peaceful world apart, where often the only sound within is the trickle of the fountain in the open atrium that adjoins the entrance, living and dining rooms. Soft breezes carry the scent of the orange trees from the atrium through the lofty living room and out the French doors to the loggia and the sea beyond. Inside and out, carefully selected colors articulate the architecture.

Yet, when the property was purchased, the owners knew that the commonplace 1950s ranch would require remodeling. "It was almost like a warehouse," they say. However, they felt that the house had potential, as it was "unpretentious and had a logical layout." Moreover, the property was magnificently situated—right on the water.

Architects Andres Duany and Elizabeth Plater-Zyberk sought to infuse the boxlike white structure with a totally new spirit. However, the current lack of skilled craftsmen made it impossible to apply ornate decorative detail to the house. Also, the owners insisted on absolute privacy from the populated street. Inspired by an ancient Roman vase owned by the family, the architects finally found an appropriate prototype for the house in archaic Roman domestic architecture.

"The domestic buildings of Rome and Pompeii were less symmetrical and the ornamental system more flexible than that of the more formal palaces and public buildings," Andres Duany explains. "Moreover, the system of cross-ventilation created by their walled atriums and open loggias seemed suited to Florida's tropical climate."

The transformation from ranch to Roman villa was accomplished by inserting the typical Roman progression of "public" rooms into the existing plan, leaving the original bedrooms and kitchen in place. The roof above the living room was raised to create a 23-foot-high space lit by a clerestory, and a staircase tucked behind the living room wall leads up to the new master bedroom suite created by the addition of a second level above the new loggia at the back of the house.

To effect this transformation, the owner says that, "in the Latin tradition the architects chose to be present at the house almost every day, directing the construction through each phase like the conductor of an orchestra."

The inspirational Roman vase now stands proudly in a niche that was especially created for it facing the front entrance of the house. ►







The darker lines on the plan *(left)* show the new portions of the house, illustrating how the public or entertaining rooms were inserted into the center of the house, while the private areas, bedrooms and library are on the sides. In the loggia *(opposite)* ceiling fans circulate the sea breezes. The marble loggia floor is bordered by Florida coral stone.





ON BECOMING A VILLA

Abundant light enters the living room through French doors and a clerestory of windows. A classical pavilion overlooking the living room tops the enclosed staircase leading to the master bedroom.



Except for new custom-made sofas, the living room is furnished with the family's collection of inherited antiques and art acquired over the years.■ —SUSAN ZEVON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

THE LAND THEY LOVE





BILL STITES

Katie, Robin and Dick Brooks *(above left)* by the picket fence they built in front of their farmhouse whose side reveals a log cabin wall exposed during restoration *(above right)*. A field of bluebonnets heralds spring *(opposite)*.

While renovating a shack and learning to farm, the Brookses discovered a new quality of togetherness—in Texas

Driving through the south Texas prairie town of Fayetteville, you get the sense that nothing much has been tampered with for a century or so. From the town square to the white church on the hill, there is that feeling of a distinct place in time. City folks who pass through learn of the rich traditions preserved in this 1800s Czech settlement, of the Bohemian fests replete with ethnic cuisine and dance, of the fertile soil once tilled for cotton. In this snug community of some 400 tradition-bound people, local history is traded the way animal hides used to be—with a pride for one's resources. The Brooks family has learned its history from the local farmers, most of whom are descended from Fayetteville's original Czechs. While the Brookses have no ancestry in common with the old families, they share a fervor for the land and its bounty.

Drawn to the rolling hills, a far cry from the flat topography of Houston a scant two hours away, Dick Brooks spent bachelor weekends exploring the area on his way to nearby Round Top, known for its music festival and historic preservation. Through a business associate he met Clovis Heimsath, a Fayetteville architect and fellow conservationist whose knowledge of early Texas homes was to prove invaluable.

After marrying Robin and settling in Houston, Dick learned of a 48-acre parcel in Fayetteville on which a century-old farmhouse was barely standing. Empty five years, the house was declared unlivable—but worth saving—according to Mr. Heimsath. It could be salvaged, its tin roof lifted to accommodate sleeping lofts. Apart from a rustic weekend shelter, the property promised an opportunity to farm with as much vigor as the old-timers. Five years later, Robin, Dick and their children, Will and Katie *(inset, opposite)*, have experienced the vagaries of nature, the birthing of calves and personal growth, both individually and collectively.►









The dining table *(above)* readied for a country lunch. Antique bottles *(far left)* found in the old farmhouse. Robin *(left)* with a platter of just-picked vegetables on a bed of pasta. "Mother Beef" *(right)*, a scarecrow created entirely from the grocery section of the local newspaper by Houston artist Carolyn Dahl.



THE LAND THEY LOVE



Clockwise from top left: **Will and Katie cavort with a neighbor's pony; leaning on their vintage truck; Fayetteville's Red and White all-purpose store; Dick at roundup time.**

"Sunday afternoon finds us rested, in touch with the wind, dew and honeysuckle fragrance...harvesting wildflowers and fresh herbs to bring home"

Dick, a boyish-looking man in his mid-forties, hails from Ohio, and holds fond memories of visiting the rural farm of relatives. In fact, he remembers "always wanting to be a farmer," having watched carefully the laying out of gardens in his childhood. Before realizing that particular goal, he pursued a career in investment banking in New York. An aficionado of the arts, he became a board member of the Houston Ballet after heading west with his company. Now he melds two distinct lives, that of a cultured businessman and a rugged farmer who tends to his cattle, studies migratory birds, bales hay from his six-acre field and, as was his wish, cultivates an enormous vegetable garden.

Beginning with two registered Simmentals, Dick has increased the herd count to 11, selling the calves when they are about seven months old. He's learned from neighboring "cow mentors" that naming the calves furthers personal attachments—a problem at selling time. Such was the case last year when a drought forced him to sell off four pet calves. Says Robin, daughter of a Texas rancher, "We get into trouble when we tame and name the new calves and come to the crossroads of having to sell them, since it is a business."

Robin, too, has fond memories of farm life. As a child on a sprawling ranch in Corpus Christi, she recalls "special early mornings with my father, rounding up cattle before the sun began to bake us all . . . or checking the cotton crop's progress."

Her first exposure to the universe beyond Texas began at Vassar College where she experienced an international mix of cultures. As a religion major, she developed a strong interest in "things Eastern," and set off for the Philippines to teach after graduation. She then spent a year traveling, studying and taking in "incredibly beautiful country." Upon returning home, Robin laid the groundwork for a career in family and individual counseling, which she now practices in Houston and from which she reaps personal rewards. It appears that her own family life is rich with satisfaction, nurtured by city and rural contrasts. In her own words, "My work with families, readings in psychoanalytic literature, driving for Katie's track or swim meets and Will's events in Austin all contrast with our life at the farm . . . tending the herb garden, mulching the asparagus bed and cooking quietly without the buzzes of the Houston microwave!"

For teenagers Katie and Will, weekends at the farm represent change from city sounds, namely the phone and television—both of which are notably absent. Instead they work as farmhands, tending their own garden patches and caring for the calves. Leisure time finds them playing Scrabble together or pursuing sports separately. For Katie, that means improving her riding skills on a neighbor's horse, picking wildflowers, biking and jogging. For Will, it's building secret hideaways in the brush, watching for turtles to spring his homemade trap, or horsing around with Strike, the farm dog.►

THE LAND THEY LOVE



The house's original tin roof was raised to a sharper pitch to accommodate a matched pair of loft bedrooms.

Extra-thick walls yielded a Civil War-period log cabin unearthed during the restoration

The farm symbolizes conservation, for it was saved and recycled into the current structure on a modest $20,000 budget. With the help of architect Heimsath and local builder Jerry Michalsky, the Brookses were able to transform their four-room house into an open living/dining/kitchen area with a master bedroom, bath and two loft bedrooms. An exterior kitchen, one of the house's old idiosyncrasies, was turned into small guest quarters, its location off the porch assuring privacy.

Another uncommon feature was uncovered during reconstruction. Local lore told of a "hidden log cabin" whose [illegible] an aged Czech bachelor, [illegible] leaving any clues. As client and architect measured walls, they found some to be surprisingly thick. In the process of removing shiplap inside, clapboard outside, they revealed the source of mystery: a log cabin for sure! Architect Heimsath's knowledge of early Texas homes was put to the test twice here. His guess is that the log cabin is Civil War period, transformed into a farmhouse just before the turn of the century. This early nucleus was not to remain forgotten, agreed owner and architect. Preserving the past, after all, was their mutual interest. As Robin says, "All of the wood from the original house was saved and recycled into the current structure; now as the paint flakes on the porch, the green or peach boards from the original rooms show through." Also showing through are the cabin's walls, left exposed and integrated into the design of both the interior and side exterior walls, evident when you first glimpse the house after parking in the dirt driveway. That feature was integrated into the careful restoration that won top honors from The American Institute of Architects "in recognition of an outstanding contribution to Homes for Better Living."

The award has taken its place among other family mementos, objects that tell of rootedness. Dick's father-in-law's Stetson, for instance, hangs on their bedroom wall and evokes this response: "We were worlds apart, but after I bought our first seven cows, he came up from his ranch and presented me with his old Stetson."

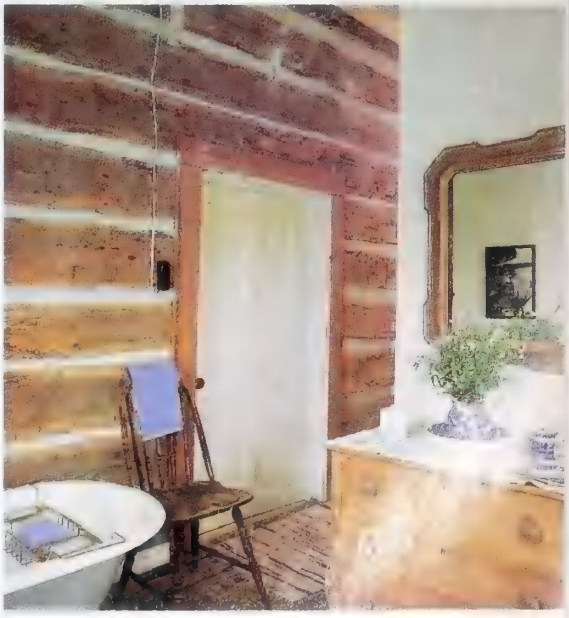
"We have huge sentimental ties here," adds Dick, pointing out the Welsh piano from his childhood home in Ohio. A pie safe outside their bedroom is from his native state, while their living room sofa comes from Robin's mother. "We merged households of furniture," she says, referring to the assortment of antiques. Some, however, are more recent acquisitions: their iron bed from the local antiques store and Katie's from a garage sale.

When it's time to take leave and head back to the city, the spirit is calmed by the temporary absence of ringing phones, electronic sounds. You have a sense of well-being, particularly after Robin expresses this philosophy: "It is clear that much of what was positive in the families we grew up in is incorporated in the family we are creating."■

—CAROL COOPER GAREY
Editor KATRIN TOLLESON

The master bedroom *(above)* bears evidence of the log cabin revealed during restoration. An ancestral Stetson hangs near the bed. The bathroom *(far right)* has a log cabin wall as does the living room *(right)* whose ladder mimics the horizontal hewn timbers. It leads to one loft bedroom, as does a similar ladder on the opposite side. Will's loft is a masculine version of Katie's *(opposite)*.





THE FRONT PORCH: AN OLD TRADITION RETURNS

Architects and homeowners are creating new versions of that wonderful outdoor "living room" remembered fondly from grandparents' day



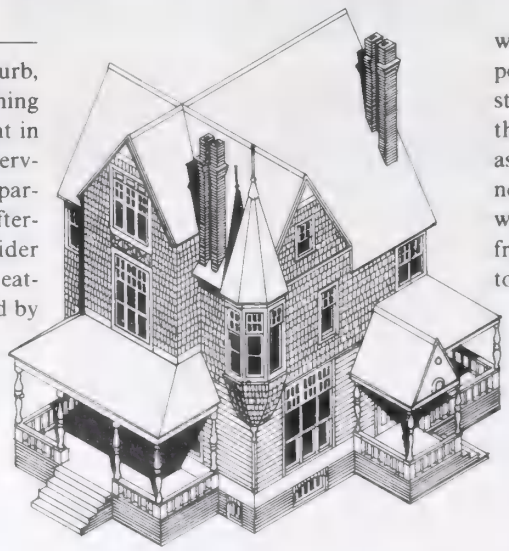
TIMOTHY HURSLEY

By LESTER R. WALKER

As a young boy in a Pittsburgh suburb, long before I ever dreamed of becoming an architect, I was a happy participant in the nightly summertime ritual of observing our neighborhood from my grandparents' front porch. It was the perfect after-dinner activity—sitting on the glider under a bright striped-awning roof, eating dessert and listening to stories told by my grandparents and their friends about a neighbor who happened to stroll by.

The street was wide, lined on each side with a row of tall sycamores, then a ribbon of sidewalk, a row of stoops and finally a row of porches. The scene was like a wonderful stage set, with the awning and trees as the curtain, and the street and sidewalk as the stage. The players were those neighbors who used the street and sidewalk. The audience observed the action from the comfort of their porches and told related stories. Often an exciting moment would occur when a group of neighbor-players stepped up to the porch-audience to make an in-person cameo appearance.

On a warm summer night when people gravitated to the local candy store for ice cream cones, a



The front porch is coming back strong as today's residential architects rediscover one of the favorite family living spaces *(top)*. The American front porch started out in the 1840s as a canopy over which vines could be trained to grow. By 1850 porches were so popular that many Victorian homes had more than one *(above)*.

tream of such moments was common, as ne visitor after another ascended the toop and entered the semi-private world f my grandparents' front porch. All visi- ors, whether they were groups of small hildren or whole families, would share idbits of personal or community infor- nation, then drift off, allowing a brief eriod of time for friendly gossip until he next group arrived. The result was hat by the end of an evening everyone in he neighborhood had very handily aught up on everyone else's lives.

The front porch I remember from hildhood *(right)* was built in the '20s efore the popularity of radio and the roliferation of the automobile, a time vhen promenading was a favorite early- vening sport. The front porch had eached its zenith as a perfect interface, a ind of soft buffer, between promenade nd house.

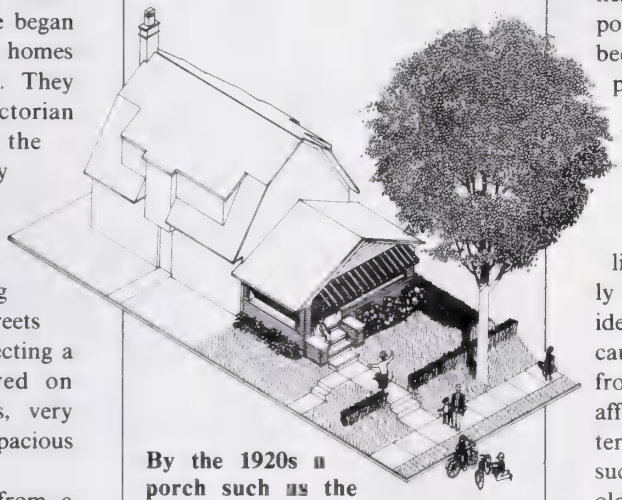
Eighty years earlier the American ront porch had originated when archi- ects working in the Gothic style began sing these porches to connect homes vith the surrounding landscape. They rew in importance as the Victorian novement progressed and, by the urn of the century, had practically nveloped the Queen Anne-style ouse *(opposite bottom)*. My randparents' generation saw a ousing boom and the resulting ush to the suburbs. Tree-lined streets vere constructed and houses reflecting a vide variety of styles appeared on mall—usually quarter-acre—lots, very lose together, all with wide and spacious ront porches.

The front porch had grown from a lecorative extension into a useful place or family and friends to keep cool while articipating in the life of the neighbor- ood. It was easy to be friendly.

As a teenager in 1950, I moved with ny parents from the place where the ront porch society was thriving to an rea where the new suburban "good life" vas just beginning. Neocolonial houses n one-acre sites with two-car garages, creened back porches, rear patios, rec ooms and occasional backyard swim- ning pools abounded. But there were no idewalks—by then it was too far to walk o the candy store—and no front porch- s. There was nobody to watch anyway. The tall sycamores and porch awnings hat comprised the curtain to my grand- arents' outdoor theater would have been ut of place.

A most basic element was missing in ur new neighborhood: It was more diffi- ult to be friendly.





By the 1920s a porch such as the one the author's grandparents enjoyed *(top)* had become a transition between the noisy outside world and the serene inner world of the home.

Occasional visits back to the old place found my grandparents spending as much time as ever on their porch but lamenting that the street had a great many new people they never saw. Promenading had virtually stopped; the sidewalks were empty. Here, too, in the older suburbs, people's quest for leisure had moved them into their backyard patios or their basement TV rooms.

In 1970, a few years after my grandparents died, I had occasion to return to their old home. The scene that greeted me was desolate and depressing. The sycamores had been chopped down, the awnings and stoops had disappeared, and all those big front porches facing the street had turned into oversized covered entryways to houses whose owners spent their outdoor hours elsewhere. The death of the American front porch seemed complete. The lesson to me then, an aspiring beginning architect, was that though architects might create gracious, wonderful spaces, it was the culture—the way people lived—that dictated how such spaces would be used.

Last summer I decided to revisit my grandparents' neighborhood again. This country had experienced 10 years of a most interesting cultural swing, and I wanted to see if this movement had made any impact on the sad street I had last seen 15 years earlier. What I found was amazing to me, and heartwarming, for the street itself was alive with cars being washed and children at play; the sidewalks presented people walking and talking in the shade of young sycamores; stoops and walks were surrounded by neat lawns with flower gardens; front porches were again filled with people barbecuing food, watching portable TV, playing board games, looping rugs, chatting, snoozing. The theater aspect of the neighborhood had been revitalized and, as it was in my childhood, the porch was the catalyst.

Today, houses and neighborhoods like my grandparents' are being lovingly restored throughout the country. The idea of preserving the best of the past has caught the fancy of every level of society from the young couple looking for an affordable first home with some character to the federal agencies that support such efforts. Well-crafted homes with old-world amenities, such as the front porch, are in great demand.

Home buyers are now opting for new house styles that embrace the romantic qualities of the front porch. A post-modern way of life is creating an entirely new set of rules for architects to follow, both inside and outside the home. The contemporary porch still functions as a transitional space between house and yard, but it looks markedly different from its prewar counterpart *(opposite top)*. Porches of the '80s tend to be small because of expense, less decorated because of space and less a part of the street because of the nature of the new suburb.

But the basic idea, the special culture of the front porch, has survived. Architects have once again begun to design houses that are introducing new generations of Americans to a way of life that combines the need for outdoor privacy with that wonderful old outdoor living room, the front porch.■

LATE BLOOMERS



Flowers at the end of summer—from showy sunflowers to subtle Eustoma *(opposite)*—are yours for the picking. Designer/author Lee Bailey offers a bit of reminiscence and tips for making the final days of every gardener's favorite season last a little longer.









The sky was suddenly filled with swallows this week—a sure sign that fall is around the corner. Reeds down by the water's edge are now dark with plumelike flowers, and must also be dense with bugs, because that seems to be the birds' favorite spot in late afternoon. They remain there chirping and feeding until dark, then get back to work with the first light of dawn. I don't know how they spend their days. Probably waiting patiently on the phone wires.

I started clearing out some of the beds in earnest this week. Many things will be maturing and dying back soon. Some gardeners like to do rather extensive filling-in with nursery-grown blooming plants, but I never do this, except with a few white chrysanthemums, because I don't mind the look of beds with just a few sturdy last plants in flower surrounded by neatly manicured open spaces.

Some last-minute tips for the end of August: ● Now is the time to plant chrysanthemums. The freshest pots are in the garden centers; buy them for garden spots that seem tired. ● This is when centers usually reduce their prices on "hard goods" (flowerpots, cachepots, potting soil, tools and the like). ● You can soon start readying geraniums to move inside for the winter. Make sure there is plenty of sun where you are placing them. They like to be close to the windowpane. ● Start harvesting herbs. Hang them in bundles as you would flowers *(see next page)*. I have had most success with digging and wintering over rosemary plants. They will retain their shape while inside if you have sufficient sun and don't overwater and overfertilize. ►

A quartet of late-summer showstoppers *(above, clockwise from top left)*: medium-size zinnias, gladiolas and Queen Anne's lace, scabiosis, medium yellow sunflowers with brown eyes.

From *Lee Bailey's Country Flowers* published by Clarkson N. Potter, Inc. Photographs © 1985 by Lee Bailey. Text © 1985 by Lee Bailey

LATE BLOOMERS

With easy-to-do tips from Lee Bailey you can make delicately scented dried bouquets and save a bit of summer for the autumn ahead

How to dry flowers by hanging: Find a well-ventilated spot where the humidity and light can be controlled. The first time you try drying flowers, hang bunches of the same flower in a number of places and see how they work out. After a week, you will be able to tell the difference in locations. When you have found the right spot and selected the flowers, divide them into small bundles after removing the bottom leaves and one or two around the flower itself. Place the heads so that they are not mashed together and cut stems off to the same length. Tie each bunch carefully and leave a loop on the end to hang it by. After tying with string, wrap the ends with a rubber band. This is a precaution, because as the stems dry, they shrink. And if you don't have a chance to check them often to make sure they are secure, they might slip out of their string noose. You want the bunches to be small, because with larger ones flowers in the center don't have air circulation to prevent mildew. Also, crowding blossoms can press them out of shape.

Obviously, some plants dry more successfully than others. Things like delphinium require a bit of technique, which you acquire with experience. Still and all, there are many to start on that are practically foolproof. A partial list of the easiest ones to dry includes statice, yarrow, strawflower, baby's breath, globe thistle, heather, Chinese lantern, goldenrod, and, of course, roses and hydrangeas.

Remember, the enemies of the drying process, humidity and strong sunlight, are also enemies of dried flowers. Keep that in mind when picking a location for the finished bouquet. ■







Opposite: **Dried flowers have a way of making summer last a little longer. Here, small bunches are tied with string and allowed to hang until ready for bouquets.** *Above, clockwise from left:* **giant sunflowers; a late-summer mix including larkspur, cosmos, black-eyed Susan and honeysuckle; old-fashioned 'Snowball' hydrangea.**



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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q How old is my Windsor chair?

—E.C., Patton, Pa.



A. The American Windsor dates back to the early 1700s. The chairs were made with shaped seats, spindle backs and turned legs. Your chair is in the most fashionable style of about 1800. The square top and bamboo-turned legs are adaptations of the more formal Federal furniture. It is a "rod back" Windsor (notice the rod-shaped crosspiece of the back) with a "comb" at the top. The legs on a Windsor are secured, at an angle, through the wooden seat. Crosspieces or stretchers keep the legs in position. The stretcher helps date the chair. The H-shaped three-part stretcher like yours is the earliest. Four stretchers in a boxlike arrangement joining the legs came later. Your chair is worth $1,500 if there are no major repairs to spindles, legs or arms. The small comb on your chair is unusual, adding to the value.

Q This lamp was bought at an auction in 1970. It is 21 inches high. Can you tell me the age and value?

—D.W., Alpaugh, Calif.

A. Your lamp is in the late-19th-century Art Nouveau style. The invention of the electric light bulb made many fanciful lamp designs possible. Gustav Gurschner, a designer from Vienna, Austria, is known for making lamps similar to yours. He favored bases shaped like bare-breasted women and shades made of chambered nautilus shells. Your shell-topped lamp dates from about 1900 to 1910. It is worth at least $3,500. If you can find Gurschner's signature on the base, the value is increased by 20 percent.



Q Tiny glass beads are glued to the outside of my glass vase. The seven-inch-high vase is made of a pink satinlike glass. I know it is at least 100 years old. What is the proper name for this kind of glass and what is it worth?

—C.C., Califon, N.J.



A. Coralene is the name for glass decorated with small glass beads. A vase was decorated with an enamel paint, then small glass beads were placed on the design. The piece was then heated to set the enamel and secure the beads. This type of decoration was used by American and European glassmakers. The beads were made in all colors and used on many types of glass. The best pieces were made of mother-of-pearl satin glass about 1880 to 1900. Your vase appears to be in excellent condition; the beads seem secure. The design is one used around 1885 by an American manufacturer. The value is about $300. Collectors must be careful not to buy imitation Coralene—plain glass embellished with glued-on beads that often fall off.

Q My mahogany desk top folds up to form a box. Is there a name for a desk of this shape? Age? Price?

—B.L., Lake Hopatcong, N.J.

A. There are many names for a desk like yours. It could be called a captain's desk, a desk-on-frame, a counting desk or a storekeeper's desk. It is an 18th-century form that is still being made. These desks are made with many different arrangements of cubbyholes and drawers. The fold-down lid with the extending writing surface made it useful in a small space. The shape of the legs and the overall proportion of the desk suggest a date between 1810 and 1840. Your desk is worth anywhere from $800 to $1,200, depending on the condition of the finish and the complexity of the interior. ■







brown colorway



detail of towel set



detail of porcelain set

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By SYLVIA SUNDERLIN

Missing drawer pulls from chests or desks, a broken lock on an antique tea caddy or a warped hinge on a drop leaf table can render an otherwise fine piece of furniture both unsightly and unusable. Fortunately, escutcheons in a wide range of period styles, locks and keys, drawer knobs and pulls, cupboard hinges and catches are available in solid brass or forged-iron reproductions of fine quality. Even turn-of-the-century furniture, including rolltop desks, iceboxes and "Hoosier" kitchen cabinets can be renewed with replacement catches, hinges and pulls. Most firms listed here have catalogs including a wide variety of stock reproductions; some firms make custom locks, drawer pulls, galleries and other unusual fittings.



Brass knobs and pulls are among the available stock reproductions offered by specialty hardware suppliers.

Ball and Ball, 463 W. Lincoln Highway, Exton, PA 19341; (215) 363-7330—This firm specializing in brass hardware has several unusual and hard-to-find furniture accessories. At a minimum charge of $15 the firm will fit new keys to old desk, cupboard and box locks. Send the complete lock; choose key pattern from varieties shown in their catalog. Other supplies include casters, table and cupboard catches, a wide variety of drawer pulls and escutcheons. Catalog, $5 ppd.

The Bedpost, 32 South High St., East Bangor, PA 18013; (215) 588-3824—This manufacturer of brass beds supplies all kinds of bed parts, such as iron and brass finials; round, rope and reeded tubing; bar rail parts. Illustrated catalog, $2 (price refundable when you send your repair parts order).

Faneuil Furniture Hardware, 94-100 Peterborough St., Boston, MA 02215; (617) 262-7516—Drawer pulls and escutcheons are available here in every period and style, including Chinese character pulls and plates. There are also such unusual items as brass cabinet corner trim, clock and mirror hardware; butler's tray hinges, table lid supports. Catalog, $3.

P. E. Guerin, Inc., 23 Jane St., New York, NY 10014; (212) 243-5270—Although brass custom hardware, fixtures and fittings are the firm specialty, they stock a variety of Louis XV, Louis XVI and French Provincial furniture pulls, escutcheons and hinges as well as modern and traditional knobs and pulls. Catalog is available, $5.

Horton Brasses, PO Box 95, Nooks Hill Rd., Cromwell, CT 06416; (203) 635-4400—Brass fittings are this manufacturer's specialty, but the firm also supplies hand-forged black iron hardware hinges and latch sets. Solid brass furniture hardware includes many styles of pulls, escutcheons, knobs, casters, chest lifts, desk hinges, box hinges; table yokes (for connecting D-end tables). Catalog No. 185 is $2.

19th Century Hardware Company, PO Box 599, Rough & Ready, CA 95975; (916) 432-1040—This firm specializes in hardware and component parts for turn-of-the-century furniture and fixtures, such as forged-iron hinges and latches for primitive furniture; wood table slides and reciprocating gear for pull-apart tables; fancy Victorian escutcheons; stamped brass drawer pulls and bails; "Hoosier" kitchen cupboard pulls, latches, flour and sugar bins; icebox hardware. Catalog is available, $2.

Ritter & Son Hardware, 38401 Highway One South, PO Box 578, Gualala, CA 95445; (707) 884-3363—Although geared to wholesale hardware distribution, the firm has much furniture hardware to interest homeowners and amateur refinishers, such as reproduction "Hoosier" and "Sellers" kitchen cabinet hardware; large porcelain dresser knobs; bin-pulls, icebox hardware. Illustrated flyer, $1.

The Strafford Forge, Box 148, South Strafford, VT 05070; (802) 765-4455—Kenneth Parrot and associates make forged-iron hardware for houses and furniture. The latter category includes butterfly and HL hinges for cupboards and chests; off-set fishtail strap hinges for blanket chests; rat-tail hinges for hutches. They also do custom work. Send $2 for brochure.

The Wise Company, 6503 St. Claude Ave., Arabi, LA 70032; (504) 277-7551—A comprehensive hardware firm with a substantial inventory of furniture hardware in great variety, such as: box, chest, drawer and cabinet pulls; icebox hardware; casters, bolts, hinges, double-acting hinges for folding screens; table-leaf supports and locks; box, case and luggage hardware. Catalog No. 9, $4.■

Pieces shown in the photo above are available through the following sources: Brass door knobs and ⅞-inch diameter pull from Kraft Hardware (T&R), 306 East 61st St., NY, NY 10021; 6¼-inch-long brass wire pull from The Ironmonger (T), 1822 North Sheffield Avenue, Chicago, IL 60614; square and round polished brass pulls from Simon's Hardware (T&R), 421 Third Avenue, NY, NY 10016 (no mail orders); and gold-plated drop pull at Sherle Wagner (T&R), 60 East 57th St., NY, NY 10022.



A bowl of peaches.

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New Dole Fruit Sorbet

The idea is very French. The taste is all Dole.

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ALFRESCO WITH EASE



VINCENT LEE

Carefree summer entertaining moves outdoors in style with noted cookbook author Judith Olney's innovative make-ahead menus and elegant table settings ▶

ALFRESCO WITH EASE



Entertaining in summer, especially during the "dog days" of August, can be a challenge for even the most experienced host or hostess. But one need not subsist solely on salads or withdraw to the confines of an air-conditioned dining room to be comfortable. Cookbook author Judith Olney *(above)*—whose forthcoming book, *Judith Olney on Bread*, will be published by Crown—has devised a foolproof scheme for cool, carefree entertaining that takes full advantage of the season's fresh air and sunshine. Miss Olney's basic premise is to appeal to the senses and, she points out, while the color, texture and flavor of food are perhaps the main focus of a meal, it is important not to neglect sight, scent and touch when setting the scene. Soothe the eyes with cool, muted colors and glistening crystal; seduce taste buds with the aroma of fresh salmon grilling over hot coals; set up tables where balmy breezes, sunshine and shade caress bare summer skin.

"Keep summer menus simple and light," Miss Olney suggests. "Focus on foods that naturally cook fast, such as fish, boneless chicken breasts and pasta. Include dishes in the menu that can be made completely or partially in advance and perhaps served at room temperature to take pressure off the cook." Pasta with caviar *(previous page)* is one such example. Serve with a simple tomato, basil and onion salad, and crusty French bread; finish with a make-ahead blueberry cake.

Set summer tables with cooling colors; pale lilac, pink, blue and green soothe the psyche more than, say, fire engine-red or fuchsia. Cool, muted shades set against nature's own palette of earth tones and greens create a relaxed setting guaranteed to both calm and entice on even the sultriest summer afternoon.

A BLUE AND WHITE PICNIC

PASTA WITH CAVIAR
PLUM TOMATO HALVES WITH BASIL AND ONIONS
BLUEBERRY CAKE WITH WHIPPED CREAM
STRAWBERRIES
CALIFORNIA SPARKLING WINE

A GREEN AND BLUE GRILLOUT

GRILLED SALMON WITH ESCABECHE SAUCE
GRILLED FRESH FENNEL
PROSCIUTTO BREAD WITH CHÈVRE BUTTER
WHITE CHOCOLATE AND RASPBERRY-RIPPLED TART
1983 CALIFORNIA SAUVIGNON BLANC





A LAVENDER LUNCHEON

GREEN PEA AND ASPARAGUS SOUP
FILIGREED BREAD WITH
CREAMED GARLIC BUTTER
BRIE OR CAMEMBERT
SALAD OF RUSTIC GREENS
WARM FRUIT SALAD WITH VIOLETS
1983 GERMAN RIESLING



For a cookout featuring whole grilled salmon *(opposite),* dress the table in aquatic colors such as green, blue and turquoise. Serve the fish with grilled fresh fennel (parboil to shorten grilling time) and homemade prosciutto bread accompanied by creamy chèvre butter. For dessert, offer a sensuously cool white chocolate tart in a shortbread crust *(opposite bottom).* Top with free-form swirls of fresh raspberry puree and serve on cut crystal or glass plates.

Rethink foods—such as yeast breads—that traditionally require long cooking time. Miss Olney's honeycomblike loaf *(above)* is made from dough stretched out to a lacy thinness so that it bakes in just 30 minutes. This crisp-crusted bread accompanies a suave green pea and asparagus soup, perfectly ripened Brie, and a salad of rustic greens sprayed with cold water just before serving for a cool, dewy effect. Instead of a cold fruit salad, finish with a mélange of exotic fruits *(left)* quickly tossed in a skillet with butter, sugar, cinnamon and rum. (Sautéeing heightens the fruits' natural sweetness.) Garnish with fresh violets and papaya seeds and serve warm.►

ALFRESCO WITH EASE

When the rich, pungent tastes of summer mix with light-catching settings of crystal and silver the result is a seduction of the senses

Judith Olney believes that summer food should have bold, assertive flavors to wake up dulled palates and she likes to emphasize these qualities found naturally in foods. Use contrasting flavors together in a dish to accentuate one another, such as in a salad *(below)* composed of earthy beets, mildly bitter beet greens and sharp-tasting daikon radish bound with a tangy sour cream dressing. In the accompanying dish, Miss Olney juxtaposes the gentle flavor of sautéed chicken breasts with the richness of toasted hazelnuts and the pungency of fresh sage and garlic.

Utilize dappled sun-and-shadow effects to cool your table settings: Refracted and reflected light make a table literally come to life. Use gold-rimmed china, silver and crystal to pick up the sun's glints; add glass paperweights or other decorative transparent or translucent objects to create sparkle and shine. The food itself can act as a mirror, as in this cool, trembling pink champagne jelly *(right)*—an updated version of an English classic.

Carry a color theme to its fullest: Arrange varying shades of pink flowers against a simple pink gingham tablecloth; pour white Zinfandel or rosé of Cabernet Sauvignon wine with the main course and finish with a sparkling Blanc de Noirs or rosé Champagne to accompany dessert.

Finally, Miss Olney suggests exploring your own backyard for outdoor dining locations. A favorite shady tree, an old fence or an informal garden can become the background for a charming outdoor "dining room."■

Editor SARAH BELK RIAN

PINK LUNCHEON

CHICKEN BREASTS WITH HAZELNUTS AND SAGE
BEET AND RADISH SALAD
ROLLS AND BUTTER
PINK CHAMPAGNE JELLY
FRESH RASPBERRIES
ROSÉ OR ROSÉ CHAMPAGNE



Summery tabletop ideas include a glass "basket" for serving butter (top butter with ice to keep it cool) and a bundle of ferns tucked under each plate *(above)*. A faceted silver-plated wine cooler and a glistening dessert *(right)* create an interplay of light on the table.

RECIPES BEGIN ON PAGE 112 FOR MORE DETAILS, SEE PRODUCT INFORMATION



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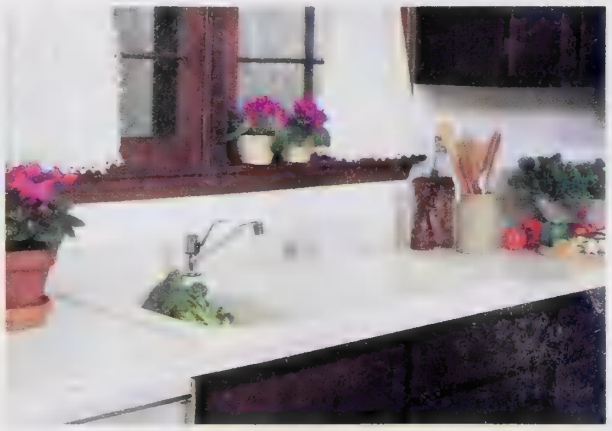
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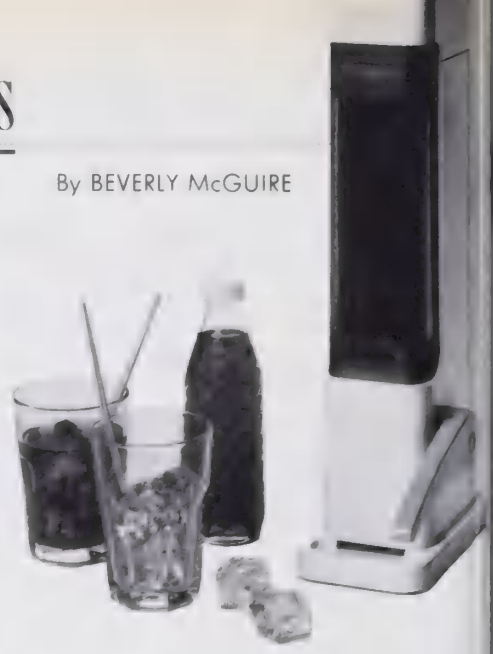
DUPONT

ENTERTAINING PLUS

By BEVERLY McGUIRE

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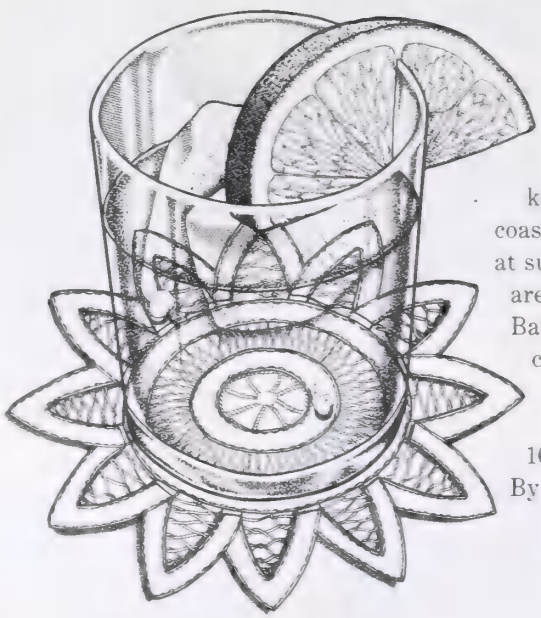
This handcrafted myrtlewood Coos Bay basket holds a summer picnic or bundle of beach blankets. Measuring 13 by 23 by 10 inches, it's $98.50 ppd. from Norm Thompson, Dept. GAR85, PO Box 3999, Portland, OR 97208. Phone toll-free: (800) 547-1160.

OVEN-DRIED TOMATOES

Save on expensive Italian sun-dried tomatoes with this recipe from HB food editor Sarah Belk Rian. Remove stems from 4 pints washed and drained cherry tomatoes; cut in half crosswise. Place on baking sheets cut side up, sprinkle with 2 teaspoons kosher salt. Let tomatoes dry in preheated 200° oven 5 to 6 hours or until most of the moisture has evaporated but tomatoes are still chewy and pliable. Cool, then place in clean jars and add extra virgin olive oil to cover. Add fresh thyme sprigs and two cloves of garlic, peeled, if desired. Cover and refrigerate several months. Makes about 2 to 2½ cups dried tomatoes in oil. Serve with fresh mozzarella or goat cheese on French or Italian bread or with pasta, olive oil, garlic and fresh basil.

DINNER AT THE DOOR

When weekending with friends, caterer and food stylist Sara Foster makes along a basket heaped with a jar of homemade tomato sauce, her favorite pasta recipe, crusty French bread, the best olive oil, fresh herbs, a wonderful wine and a bouquet of fresh flowers. The hostess doesn't have to lift a finger! Sara Foster, 374½ Greenwich Ave., Greenwich, CT 06830. Phone: (203) 869-9545.



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WEEKEND WINES: *What to Bring...*

By PETER QUIMME

Are you off to spend a weekend with friends in the country? Nothing will make your hosts feel they've picked the right guest more than a few promising bottles peeping out of your luggage. Arriving with wine *is* a thoughtful gesture, as weekend parties can make startling inroads into a summer's wine supply.

The ideal choices are crisp whites and fruity reds that are attractive enough to make an impression but not so special that they'd be out of place at an informal summer lunch or steak barbecue. The following list consists of the sort of wines I'd bring along for a weekend visit—or would be delighted to see arriving with my guests!

Whites (all 1983s): Trimbach Pinot Blanc (about $5); Willm Gewürztraminer (about $7); Kendall-Jackson Chardonnay (about $9); Tormes Vinho Verde (about $6); Parducci Chenin Blanc (about $6).

Reds and Rosés: 1981 Louis J. Foppiano Cabernet Sauvignon (about $7); 1984 Georges DuBoeuf Beaujolais Fleurie (about $6); 1983 Firestone Rosé of Cabernet Sauvignon ($6).

For something special to enjoy in a summer garden, bring some beautifu fruit and the 1984 Sutter Home Mos cato Amabile (about $5). If there's special celebration, a bottle of bubbly such as 1981 Piper-Sonoma Bru (about $14) is always appropriate.

...and what to bring them in

Just about any sturdy bag makes a suitable wine tote, but a wicker wine carrier that will hold four or six bottles is ideal for the patio (import shops are good places to look for one). Bringing a special bottle? Wrap it in something that will be useful long after the bottle has been consumed: the Wine Wrap, an insulated nylon bag that will keep wine cool ($6.49 plus $1.50 shipping from Todex Corp., 2851 S. Parker Rd., Suite 1300, Aurora, CO 80014).



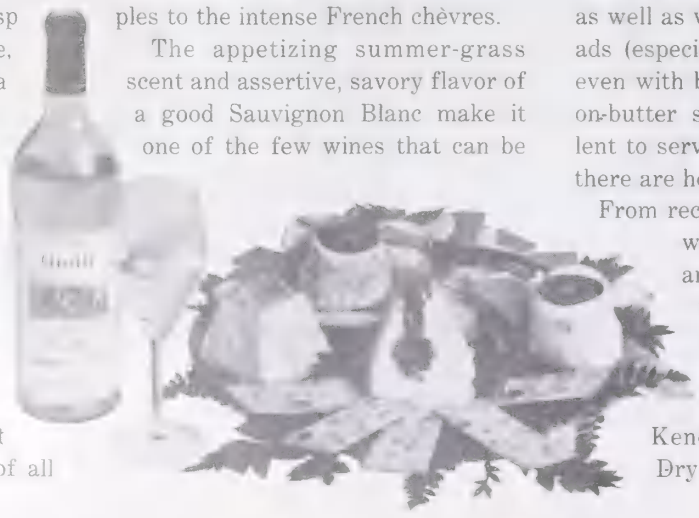
CLASSIC COMBINATIONS: SAUVIGNON BLANC AND CHÈVRE

In the Sancerre district of France, the vignerons enjoy their region's crisp whites with the local goat cheese, *crottin de chavignol*. There's a natural affinity between tangy [illegible] and the herby, acidic wine made from Sauvignon Blanc [illegible] of Sancerre.

The [illegible] over to California's [illegible] Blancs (sometimes labeled Fumé Blanc), the best of which have all the crispness of Sancerre and an extra dimension of aromatic richness that make them perfect partners to fresh goat cheeses of all types—from the mild California examples to the intense French chèvres.

The appetizing summer-grass scent and assertive, savory flavor of a good Sauvignon Blanc make it one of the few wines that can be served with the new herbed cheeses as well as with elaborate summer sa ads (especially ones with chèvre), o even with boiled artichokes with lem on-butter sauce. They're also exce lent to serve with fish, particularly i there are herbs used in the dish.

From recent tastings, I've come u with nine top California ex amples from the 1983 vin tage (expect to pay abou $7.50 to $9): DeLoach Robert Mondavi, Groth Pedroncelli, Parducc Kendall-Jackson, Grand Cru Dry Creek and Konocti.■



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INVITATION TO RELAX

Continued from page 49

COLD LETTUCE SOUP

- 1/3 cup minced onion
- 1/3 cup minced celery
- 2 tablespoons unsalted butter
- 2 tablespoons flour
- 4 cups warm chicken broth
- 4 cups firmly packed shredded lettuce (such as green leaf, romaine or Boston)
- 1 teaspoon minced fresh tarragon (or 1/4 teaspoon dried tarragon)
- 1/2 cup packed watercress leaves, blanched and drained
- White pepper to taste

☐ In medium saucepan cook onion and celery in butter over moderately low heat, stirring occasionally, about 10 minutes or until vegetables are soft.

☐ Stir in flour and cook, stirring constantly, 3 minutes.

☐ Add broth slowly while whisking constantly; bring to simmer. Stir in lettuce by cupfuls. Add tarragon and simmer 8 minutes; stir in watercress and simmer 1 minute. Strain into a large bowl.

☐ Puree vegetables in food processor; stir puree into liquid and cool; cover and refrigerate. Season with white pepper to taste and serve chilled. Serves 4.

RASPBERRY SORBET

- 3/4 cup sugar
- 2 to 4 tablespoons Kirsch or raspberry liqueur (or to taste)
- 2 cups raspberry puree (puree 3 cups fresh raspberries in food processor or blender)
- Juice of 1/2 lemon
- Juice of 1/2 orange
- Pinch of salt

☐ In medium non-aluminum saucepan combine sugar, Kirsch and 3/4 cup water and bring to boil. Boil six minutes; cool slightly. Press puree through a sieve if desired; discard seeds. Add puree to sugar syrup along with lemon and orange juice and salt.

☐ Pour into non-aluminum ice trays or shallow dish and freeze until slushy. Turn into chilled bowl and beat well with fork. Return to freezer until firm, but not solid. Serves 4. *Note:* if sorbet is too hard to scoop easily, process briefly in food processor or blender to soften slightly. ■

PROVENÇAL LUNCHEON

Continued from page 53

PROVENÇAL PISSALADIERE

- 12 medium-sized Spanish onions, finely chopped
- 2 cloves garlic, minced
- 5 tablespoons olive oil
- 2 bay leaves
- 2 teaspoons fresh thyme
- Salt, freshly ground pepper to taste
- 1 cup vegetable shortening
- 2 cups flour
- Pinch salt
- 4 to 5 tablespoons ice water
- 2 2-ounce cans anchovies
- About 15 pitted, oil-packed Sicilian olives

☐ Heat onions and garlic in 12- to 14-inch heavy skillet with 2 tablespoons of the olive oil, bay leaves, thyme, salt and pepper over moderately low heat. Cook uncovered very slowly, stirring frequently, 2-1/2 to 3 hours or until very soft.

☐ To make pastry, in bowl cut shortening into flour and salt until mixture is like coarse meal. Mix in water, then roll out into a 12-inch-by-15-inch rectangle. Pinch up edges; place on baking sheet.

☐ Spread evenly with onion mixture, then form a lattice design over onions with anchovies. Place olives between latticework. Drizzle remaining 3 tablespoons olive oil over top and bake in a preheated 375° oven 1 hour or until crust is golden brown. Serves 8.

VEAL MEATBALLS WITH PIGNOLIS

- 1-1/2 pound ground veal
- 1 egg, beaten
- 1/2 cup pignolis
- 1/4 cup chopped fresh parsley
- 2 cloves garlic, minced
- 1/2 teaspoon allspice
- 1/2 cup raisins
- 1 teaspoon salt
- Freshly ground pepper to taste
- 3 tablespoons olive oil

☐ In bowl mix all ingredients except olive oil and form into meatballs, about 1-1/2 inches in diameter.

☐ Heat oil in 12- to 14-inch skillet over moderately high heat. Add meatballs and cook, in 2 to 3 batches (keep cooked meatballs warm in a low oven) turning frequently until brown, about 10 minutes. Serve warm. Serves 8. ■

ALFRESCO WITH EASE

Continued from page 101

PASTA WITH CAVIAR

- 2 teaspoons salt
- 3 tablespoons olive oil
- 1 pound uncooked spaghetti or fettuccine, broken into short pieces
- 1 pint (2 cups) sour cream, room temperature
- Salt, freshly ground pepper to taste
- 3 tablespoons red salmon caviar
- 6 tablespoons black lumpfish caviar
- 1 large lemon cut into 8 wedges
- 2/3 cup minced parsley

☐ Bring large saucepot of water, salt and 2 tablespoons of olive oil to boil and cook pasta according to package directions. Drain well and toss with remaining oil. (May be made in advance up to this point.) Toss with sour cream; season with salt and pepper to taste.

☐ Spoon salmon caviar in center of pasta arranging it to form circular "bull's-eye" shape. Surround salmon caviar with ring of black caviar. Place lemon wedges around caviar and sprinkle parsley around pasta to form a border.

☐ To serve, transfer lemon wedges to serving plates. Toss pasta gently to mix. Serve hot or lukewarm. Serves 8.

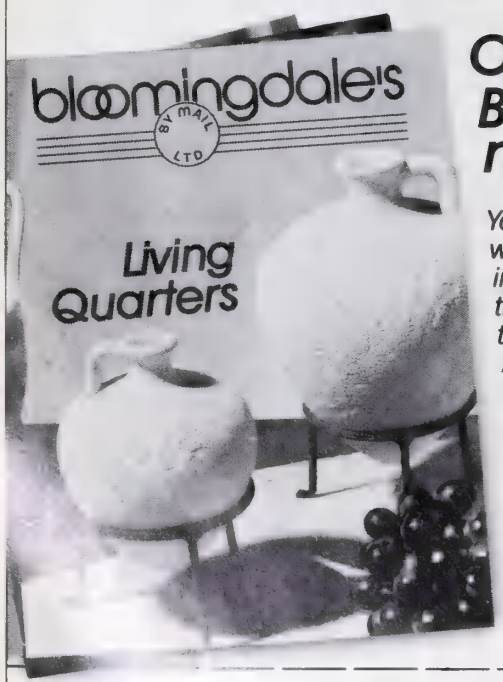
GLAZED BLUEBERRY CAKE WITH WHIPPED CREAM

Cake:

- 1 quart fresh blueberries
- 1-2/3 cups all-purpose flour
- 2 teaspoons active dry yeast
- 1/4 teaspoon salt
- 6 eggs at room temperature
- 1 cup sugar
- 1 teaspoon vanilla
- 1/2 teaspoon grated lemon rind

Syrup:

- 1-1/3 cup sugar
- 2 tablespoons light rum
- 1/3 cup boiling water



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Whipped cream
Fresh strawberries (optional)

☐ Generously butter a 9- or 10-inch spring-orm pan. Cut out a circle of parchment or waxed paper to fit bottom of pan and press paper down into pan. Butter the paper.

☐ Place 3/4 of berries on bottom of pan.

☐ In bowl, sift together flour, yeast and salt.

☐ In separate bowl, beat eggs, sugar, vanilla nd lemon rind until mixture has tripled in olume and forms a thick ribbon.

☐ Gently fold in flour mixture until just com-ined; do not overwork batter.

☐ Pour half the batter over blueberries in an. Top with remaining berries; spread with emaining batter.

☐ Fifteen minutes before cake is done, pre-are syrup. In small, heavy saucepan, bring 1 up sugar and 1/4 cup water to a simmer and t bubble gently until mixture turns pale am-er color. Remove from heat and add rum and oiling water.

☐ Unmold cake onto heatproof platter, re-ove paper and pour syrup over cake while ill warm. Sprinkle remaining 1/3 cup sugar ver surface and place cake 4 inches from reheated broiler about 5 minutes or until top crisp. Serve with whipped cream and straw-erries if desired. Serves 10.

GRILLED SALMON WITH ESCABÈCHE SAUCE

1 whole fresh salmon (4 to 4-1/2 pounds) or other fish of choice, cleaned
1/3 cup olive oil
3 tablespoons red wine vinegar or to taste
Pinch sugar
1/2 teaspoon salt
Coarsely cracked white pepper
2 tablespoons Dijon mustard
1 small clove garlic, finely minced
Pinch cayenne pepper
1 tablespoon minced fennel greens (the feathery ends of fennel bulb)
1 scallion, very thinly sliced

☐ Place salmon in oiled fish grill 4 to 6 inch-s above medium-hot coals. Cook until fish akes easily (allow about 10 minutes grilling me for each inch of thickness, measuring fish the plumpest part).

☐ Blend remaining ingredients except fennel reens and scallions in a blender and process 1 inute at low speed (or whisk ingredients to-ether in a bowl). Taste for seasoning; stir in nnel greens and scallions.

☐ Remove fish from grill and place on plat-r. Surround with grilled fennel, and pass uce separately. Serves 8.

GRILLED FENNEL

4 large fennel bulbs
1/4 cup olive oil
Salt, freshly ground pepper to taste

☐ Bring large pot of lightly salted water to il. Trim fennel bulbs by cutting away excess liage and stalks, removing any browned rts and peeling top of exterior stalks with ife or vegetable peeler to strip away tough strings." Cut bulbs in half lengthwise.

Reduce heat and simmer fennel 8 minutes until crisp-tender; drain well. Brush cut de of fennel with olive oil.

Place fennel cut side down on lightly oiled ill 4 to 6 inches over medium-hot coals and ill 10 to 15 minutes or until tender, basting ith olive oil once or twice during cooking. eason to taste with salt and pepper. Serves 8.

PROSCIUTTO BREAD WITH CHÈVRE BUTTER

Bread:
3-1/2 cups warm water
2 packages active dry yeast
2 teaspoons salt
About 10 cups unbleached flour
2 ounces prosciutto, diced
2 ounces sun-dried tomatoes, diced

Chèvre butter:
4 ounces mild goat cheese
3 ounces cream cheese, at room temperature
1-1/2 sticks butter, at room temperature
Salt, white pepper to taste
2 tablespoons minced fresh chives
1 tablespoon minced fresh parsley

☐ In large bowl combine water and yeast and let stand 5 minutes or until foamy.

☐ Mix in salt, 5 cups of flour, prosciutto and tomatoes and beat vigorously, adding enough additional flour to form smooth but not sticky dough. Knead, adding more flour as necessary, until dough is firm and elastic, about 10 minutes.

☐ Place in a lightly oiled bowl, cover and let rise in warm place about 1 hour or until doubled in bulk.

☐ Punch dough down and place on large oiled baking sheet or pizza pan and pat out to large circle. Make hole in middle of dough and place small ovenproof soup bowl or soufflé dish in hole. Let rise 20 minutes.

☐ Bake bread in preheated 350° oven 1 hour or until it sounds hollow when tapped on

(Continued on page 114)



ALFRESCO WITH EASE

Continued from page 113

bottom. Cool on rack.

☐ To make chèvre butter, in medium bowl beat goat cheese, cream cheese and butter until smooth. Add salt and pepper to taste; stir in chives and parsley.

☐ Pack butter into serving dish in center of bread and let guests cut their own slices from [illegible]. Makes 1 large loaf.

WHITE CHOCOLATE AND RASPBERRY RIPPLED TART

Shortbread crust:

- 1 cup finely ground shortbread crumbs
- 1/2 cup finely ground blanched almonds
- 1/4 cup unsalted butter, melted

Filling:

- 1 cup sugar
- 1/2 cup (1 stick) unsalted butter, melted
- 1 egg
- 9 ounces white chocolate, melted and cooled slightly
- 1 teaspoon vanilla
- 1 quart fresh raspberries
- Superfine sugar (optional)

☐ In bowl combine shortbread and almonds. Add 1/4 cup butter and mix to combine.

☐ Press mixture onto bottom and 1/2 inch up sides of 10-inch spring-form pan.

☐ Bake in preheated 350° oven 6 to 8 minutes or until golden brown. Cool thoroughly.

☐ To make filling, beat sugar and butter together in bowl until light and fluffy.

☐ Beat in egg, white chocolate and vanilla. Pour mixture into crust, spread evenly, and refrigerate at least 2 hours before serving.

☐ Press all but 1-1/2 cups of the raspberries through sieve over bowl. Sweeten puree to taste with sugar if desired; discard seeds.

☐ Release spring-form and place tart on serving plate. Using teaspoon, swirl 2 or 3 tablespoons of raspberry puree over surface of tart. Cut into small wedges, and garnish each portion with fresh raspberries and additional puree. Serves 9 to 10.

GREEN PEA AND ASPARAGUS SOUP

- 1/2 cup (1 stick) unsalted butter
- 3 cups minced onions
- 5 large all-purpose potatoes, peeled and diced
- 4 cups chicken broth, preferably homemade
- 2 pounds asparagus, thinly sliced
- 4 cups fresh shelled green peas, parboiled (or substitute thawed frozen peas)
- Salt, freshly ground pepper to taste
- 2 cups milk
- 1/2 cup sour cream

☐ Melt butter in large saucepan over moderate heat. Add onions and cook about 10 minutes or until soft, stirring frequently.

☐ Add potatoes and broth, cover and simmer 15 minutes or until potatoes are tender.

☐ Add asparagus and peas and simmer 5 minutes longer or until peas and asparagus are tender. Puree mixture in food processor or blender or put through food mill.

☐ Return puree to clean saucepan and stir in milk. Add salt and pepper to taste and thin with a little water if soup seems thick.

☐ Pour soup into tureen and, just before serving, swirl sour cream over surface with spoon. Serve hot, lukewarm or cold. Serves 8 to 10.

FILAGREED BREAD WITH CREAMED GARLIC BUTTER

Bread:

- 3 cups warm water
- 1 package active dry yeast
- 2 teaspoons salt
- Approximately 8-1/4 cups unbleached flour
- 1 egg yolk beaten with 2 teaspoons water

Garlic butter:

- 1 cup (2 sticks) unsalted butter, softened
- 1 large clove garlic, minced
- 1/4 teaspoon salt
- Freshly ground pepper to taste

☐ In large bowl combine water and yeast. Add salt and all but 1 cup flour. Beat vigorously adding more flour if necessary to form a smooth, but not sticky, dough.

☐ Knead dough 10 minutes, adding additional flour as needed, until dough is firm and elastic. Place in clean oiled bowl, cover, and let rise in warm draft-free place 1 hour or until doubled in bulk.

☐ Punch dough down and place on large rectangular oiled baking sheet. Pat dough out into large flat rectangle.

☐ Using your fingers, make holes in dough and spread holes apart until entire surface is an open, lacy network. Let rise 15 minutes.

☐ Using fingers, gently open any holes that may have closed up. Brush surface of bread with egg glaze.

☐ Bake in a preheated 375° oven 30 to 40 minutes or until golden brown. Remove from baking sheet immediately and cool on rack before serving.

☐ To make garlic butter, beat butter, garlic, salt and pepper in a bowl until well combined. Taste for seasoning. Pack into butter crock and chill before serving.

WARM FRUIT SALAD WITH VIOLET FLOWERS

- 2 kiwis or prickly pears, peeled and sliced
- 1 mango or papaya, peeled, pitted or seeded, and cut into wedges (reserve papaya seeds for garnish if desired)
- 2 red apples, unpeeled, cored and cut into wedges
- 1 small bunch purple grapes, removed from stems
- 1/2 pineapple, peeled, cored, cut into small wedges
- 4 tablespoons unsalted butter
- 1/4 cup sugar
- 2 tablespoons rum or Grand Marnier
- Generous pinch cinnamon
- 12 strawberries with stems, washed
- Fresh violets (optional)

☐ Prepare all fruits and set aside.

☐ Melt butter in a 12- to 14-inch skillet over moderate heat. Add sugar, rum and cinnamon. Cook, stirring frequently, about 1 minute or until mixture turns a deep golden color.

☐ Add kiwi, mango, apple, grapes and pineapple. Shake pan or toss fruits gently about 30 seconds or until fruits are coated with the syrup. Divide fruit between 4 dessert plates and garnish each serving with strawberries, papaya seeds and violets if desired. Serves 4.

CHICKEN BREASTS WITH HAZELNUTS AND SAGE

- 6 boneless chicken breast halves
- Flour for dredging

(Continued on page 146)



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(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

Page 16: **Maggy pink neckroll pillow** #101-N; **Maggy blue pillow with ruffles** #101-B; **white eyelet neckroll** #G-107-N **and pillow** #G-107-B—Peacock Alley (M), 162 Leslie St., Dallas, TX 75207; Saks Fifth Avenue stores; I. Magnin stores, Gabler & Kramer, TX. **Heart sachet**—Peacock Alley (M); Nordstrom's, W. Coast, Gabler & Kramer, TX. **Lace pillow** #GB-100—Peacock Alley (M); Battle's FL, Gabler & Kramer, TX. **Sachet, cozy, pitcher**—Cherchez (R), 864 Lexington Ave., N.Y. 10021. **Asparagus box** #228/54—Neuwirth (T), Room 500, 225 Fifth Ave., NY 10016; Four Seasons, Great Neck, NY; Byron Cade, 901 Clayton Road, St. Louis, MO 63117; Port o' Call, Pasadena, CA. **Potpourri box,** two pounds; **Castellini guest towel**—Henri Bendel (R), 10 W. 57th St., NY 10019. **Linen guest towels** #303, #304, #305; $6, $5, $6 respectively—Worldly Goods (R), 19 Purchase St., Rye, NY 10580. **Mottahedeh cachepot**—Chelsea Passage, Barneys New York (R), 111 7th Ave., NY 10011. **Cutwork picture frame** #LS9—Jan Sevadjian Designs (M), 7023 Whitehill, Dallas, TX 75231; Cachet (R), 97 Central St., Wellesley, MA 02181; La Lingerie (R), 792 Madison Ave., NY 10021; Piccadilly Fair (R), 520 N. Park Center, Dallas, TX 75225; Gabler & Kramer, TX; Nordstrom's, Orange County, CA. **Napkin ring** #2005—PIA Ltd. (M), PO Box 1182, Pacific Palisades, CA 90272; The May Co., Los Angeles, CA.
Page 17: **Wreath; spice rack** with your choice of six from 38 spices—Marketplace Manhattan (R), 54 W. 74th St., NY 10023. **Tablecloth,** 52 inches square; **teapot**—Cherchez (R), 864 Lexington Ave., NY 10021. **Champagne basket**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013; 142 E. 73rd St., NY 10021. **Honey pot** #F/2140/Z, 24 ounces—Hartstone (MO), PO Box 2626, Zanesville, OH 43701; write for brochure or call (614) 452-9992. **Robin candleholders** #C570—Faroy Sales (T), 225 Fifth Ave., NY 10016; Flights of Fancy (R), 450 E. 78th St., NY 10021; Cat & Fiddle (R), 270 Market Square, Lake Forest, IL 60045. **Pickled basket**—The Wicker Garden (R), 1318 Madison Ave., NY 10028. **European Salad seeds** #38-79574; **Herbal Tea seeds** #38-79699; **hand tools** #38-04937—Gardener's Eden (MO), PO Box 7303, San Francisco, CA 94120-7307. **Garden tote** #9382—Lillian Vernon (MO), 510 South Fulton Ave., Mount Vernon, NY 10550; to order call (914) 633-6300.

HB LOOKOUT

Page 21 (top): **Rose Bouquet border wallpaper,** $10 for five yards; **Homespun wallcoverings,** The American Country Cottage Collection by Gear available at wallcovering stores across the country. **Fabrics** (*left to right*): **Strawflower** on ruffled pillow and daybed, **Rambling Rose** on large pillow, **Rose Bouquet** on small pillows and large pillow (*right*), **Cottage Plaid** on center pillow, **Arbor Stripe** on center back pillow, all 100 percent Scotchgarded™ cotton, 54 inches wide. The American Country Cottage Collection for Cohama/Riverdale available at major department and fabric stores across the country—Gear Store (R), 110 Seventh Ave., NY 10011.

INVITATION TO RELAX

Page 45: **Porto-Vino carry-all** with removable wine chiller and two wineglasses—Ingrid Ltd. (M), 3601 North Skokie Highway, North Chicago, IL 60064.
Pages 46 and 47: **Christine's Piano Stripe custom hand-striped fabric,** 100 percent cotton, 44 inches wide, Dek Tillett/Green River Works Ltd.—Patterson, Flynn & Martin Inc. (T), 950 Third Ave., NY 10022. **Terry cloth fabric** on chairs, ecstasy towel collection 100 percent cotton—Cannon Mills (T), 1271 Avenue of the Americas, NY 10020.

PROVENÇAL LUNCHEON

Pages 52 and 53: **Blue and white fabric on sofa**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Tablecloths on round tables**—Far Eastern Fabrics Ltd. (T), 171 Madison Ave., NY 10016. *On rectangular table:* **18th-century hand-woven blue/white check cloth. Multi-red color tablecloth** (undercloth) on rectangular table—Pierre Deux (R), 870 Madison Ave., NY 10021.

FORECASTING STRIPES

Pages 54 and 55: ***1.*** **Laura Stripe #32277-1 fabric,** 56 percent wool/44 percent acetate, 55 inches wide, creme, aqua, rose, pervenche blue; coordinating fabrics available—Clarence House (T), 979 Third Ave., NY 10022. ***2.*** **Havering Tricolor #7828 fabric,** 100 percent glazed cotton, 54 inches wide, blue, green, raspberry $36 per yard—Cowtan & Tout (T), 979 Third Ave., NY 10022. ***3.*** **Hampton Stripe #313/10 fabric,** 100 percent cotton, 54 inches wide, coral, $27 per yard—LCS Inc. (T), 1059 Third Ave., NY 10022. ***4.*** **Majorca #32254/4 regular stripe fabric,** 100 percent cotton, 51 inches wide, sky blue. ***5.*** **Ibiza #32255/4 fabric,** 100 percent cotton, 51 inches wide, sky blue—Clarence House.

(Continued on page 116)

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PRODUCT INFORMATION

Continued from page 115

(T), 979 Third Ave., NY 10022. *6.* Stephanie Stripe **#S19145-3 wallcovering,** 27 inches wide, $51 per roll—First Edition (T), 979 Third Ave., NY 10022. *7.* **Mississippi Taffeta Stripe #99419-2 fabric,** 100 percent [illegible] inches wide, pink, blue, green, $96 per yard—[illegible] (T), 979 Third Ave., NY 10022. *8.* [illegible] 13-inch ceramic plate, dishwasher and [illegible] *9.* **Canvas Stripe 4¼ inch square ceramic** [illegible] walls and countertops, $28 per square foot [illegible] also available in 6-inch squares, both by [illegible], custom color available—Elizabeth Eakins (R, T), 1054 Lexington Ave., NY 10021. *10.* **Cape #54026/4 fabric,** 100 percent cotton chintz, 51 inches wide, 10 inches repeat, $36 per yard, imported from France—Yves Gonnet Inc. (T), 979 Third Ave., NY 10022. *11.* **Waterline Pistachio #32425/8-1D fabric,** 100 percent cotton, 55 inches wide, 18-inch repeat; *12.* **Large Stripe wallcovering #WR36-1A,** 20½ inches wide, pistachio—Clarence House (T), 979 Third Ave., NY 10022. *13.* **Sheldon Stripe #8000,** 100 percent cotton, 48 inches wide, 23 inch repeat, orange, pink, $36 per yard—Cowtan & Tout (T), 979 Third Ave., NY 10022. *14.* **Boudoir Stripe wallcovering #P751,** 21 inches wide, 11 yards per roll, light olive, aquamarine, sapphire, $33 per roll suggested price from Laura Ashley Designer Collection (T), 979 Third Ave., NY 10022. *15.* **Beaumont Stripe #88048-4 chintz,** 100 percent cotton, 54 inches wide, $30 per yard, imported from Switzerland—Cowtan & Tout (T), 979 Third Ave., NY 10022.

●*Page 56:* **Designer:** Susan Zises Green, 500 E. 77th St., Room 217, NY 10021. **Venezia seersucker stripe (6418/1) window treatment fabric,** 100 percent cotton, 51 inches wide, Rose, $33 per yard, imported from France—Yves Gonnet (T), 979 Third Ave., NY 10022. **Pink and white stripe club chair #1095/1077** by Lee Industries—Lord & Taylor (R), 424 Fifth Ave., NY 10016. **Hand-painted writing table,** light green; **turn-of-the-century silver-plated Swedish sugar bowl**—Swedish Cottage (R), 1281 Madison Ave., NY 10128. **"State Fair" Woodard Weave rug,** 4 by 6 feet—Thos. K. Woodard (R), 835 Madison Ave., NY 10021; catalog, $5. **Beaded floral needlepoint pillow and antique footstool**—Trevor Potts Antiques (R), 1011 Lexington Ave., NY 10021. **Camille #40072F chintz** on footstool, 100 percent cotton, 54 inches wide—Quadrille (T), 979 Third Ave., NY 10022. **Newhall teapot, teapot stand, Newhall floral cup and saucer,** English, c. 1810—Bardith Ltd. (R), 901 Madison Ave., NY 10021. **Antique Chinese porcelain passion fruit**—R. Brooke Ltd. (R), 138½ E. 80th St., NY 10021. **Flowered iron doorstop and pickled-finish flower basket**—The Wicker Garden (R), 1318 Madison Ave., 10028. **All flowers** from Paul Bott—Twigs (R), 399 Bleeker St., NY 10014.

●*Page 57:* *1.* **Travo #1 fabric,** 100 percent cotton, 50 inches wide, $40.50 per yard—Rosecore Handprints (T), 979 Third Ave., NY 10022. *2.* **Tournai Stripe Print #849141,** 100 percent cotton, 53 inches wide, 6½ inch repeat, carmine, $42 per yard, imported from Switzerland—Lee-Jofa (T), 979 Third Ave., NY 10022. *3.* **Cabana Stripe #12721 wallcovering,** 26 inches wide, strawberry, $30 per roll—Brunschwig & Fils (T), 979 Third Ave., NY 10022. *4.* **Moiré Cotton Chintz #7702,** 100 percent cotton, 54 inches wide, $30 per yard; *5.* **Leduc Stripe #6236-1,** 34 percent silk/66 percent viscose, 52 inches wide, two-inch repeat, $75 per yard—Cowtan & Tout (T), 979 Third Ave., NY 10022. *6.* **Dorothy Stripe Pink #HCF-238-D-30** fabric, 100 percent glazed cotton, 54 inches wide, 12-inch repeat, $33 per yard—Hinson & Co. (T), 979 Third Ave., NY 10022. *7.* **Ticking Stripe #352452 fabric,** 100 percent cotton, 48 inches wide, mulberry, $14 per yard—Waverly (T), 79 Madison Ave., NY 10016. *8.* **Venezia #6418/1 fabric,** 100 percent cotton, 51 inches wide, rose, $33 per yard—Yves Gonnet (T), 979 Third Ave., NY 10022. *9.* **Canopy wallcovering #F52,** 21 inches wide, rose/white, $33 per roll (11 yards)—Laura Ashley Designer Collection (T), 979 Third Ave., NY 10022. *10.* **Bali #8453 fabric,** 100 percent cotton chintz with Teflon® finish, 54 inches wide, $16 per yard—Cyrus Clark Co. Inc. (T), 267 Fifth Ave., NY 10016. *Bottom:* **Obliqua #69D diagonal stripe tile** by 10 inches, pink/white, $2.80 each; special ord[er] **Righe e Quadri #41A tile,** 8 inches square, red stri[pe] on white ground, $7.60 per square foot. Both tiles [for] light traffic and walls only, special order—Hastin[gs] Tile (R), 30 Commercial Ave., Freeport, NY 115[41]. **Righine Azurre #LP031 tile,** 8 inches square, blue [and] blue, $5.88 per square foot; for light traffic and walls. Piemme of the Americas (T), 150 East 58th St., NY 10155. **Rigato Rosa Diagonale tile** by Campeginese, [8] inches square, pink diagonal stripes on white groun[d], $6.50 each—Amaru Tile Selections (T), 979 Third Ave., NY 10022. **Lavender/white place mat and napk[in] from Italy,** 100 percent linen, $20 each—Ludwig Be[ck] of Munich (R), Trump Tower, 725 Fifth Ave., NY 10022. **Anna plate** designed by Richard Meier [for] Swid-Powell, $52; **white English stoneware with stai[n]less tip flatware,** $75 per place setting—Henri Ben[del] (R), 15 W. 57th St., NY 10019. **Hand-woven strip[ed] basket,** $95—Creative Resources (R,T), 24 W. 57th St., NY 10019.

●*Page 58:* *1.* **"Parfait" in creme fabric** from Fran[ce], 100 percent cotton, 52 inches wide, $81 per yard; Kirk-Brummel (T), 979 Third Ave., NY 10022. **Phylida Woven Stripe #142227.00 fabric,** 67 perc[ent] cotton/33 percent rayon, 51 inches wide, $55 [per] yard—Brunschwig & Fils (T), 979 Third Ave., NY 10022. *3.* **Ashcomb #180022F fabric,** 100 percent [cot]ton chintz, 55 inches wide, 5 inch repeat, tan/lavend[er] red, $36 per yard—Quadrille Wallpapers & Fabr[ics] Inc. (T), 979 Third Ave., NY 10022. *4.* **Bergam[o] #11178 fabric** in pigeon 77 from France, 32 perc[ent] cotton/68 percent rayon, 51 inches wide, $105 [per] yard—Manuel Canovas Inc. (T), 979 Third Ave., NY 10022. *6.* **Small Stripe #W10 wallcovering,** the Reg[ency] ta collection from Osborne and Little, gray—Clare[mont] House (T), 979 Third Ave., NY 10022. *7.* **Argento #201 fabric** from Holland, 100 percent cotton, 54 inch[es] wide, white/silver, $54 per yard; *8.* **Manila #F-201 fabric** vertical stripe from Italy, 100 percent cotton,

(Continued on page 120)

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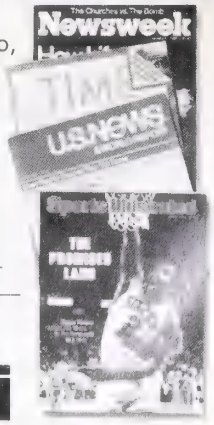
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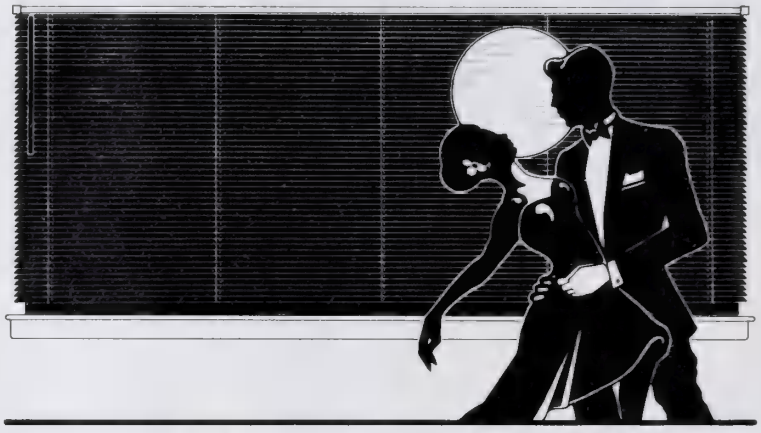
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PRODUCT INFORMATION

Continued from page 116

inches wide, $39 per yard—Roger Arlington (T), 979 Third Ave., NY 10022. **9. Rideau Plisse #32395/6 fabric,** 100 percent glazed cotton, 54 inches wide, 23½ inch repeat with border printed on both sides—Clarence House (T), 979 Third Ave., NY 10022. **Roman Stripes hand-woven linen runner,** 39 by 114 inches, custom color and design available, $26 per square foot—Elizabeth Eakins (R), 1053 Lexington Ave., NY 10021. **Coprimacchia table** designed by Giulio Lazzotti in *pietra serena*, $1,500—Frederic Williams (T), 200 Lexington Ave., NY 10016. *Bottom:* **Candy wrapper blue and white striped sheets;** No-Iron collection; **striped comforter, sham, dust ruffle, solid sheets**—Utica for J.P. Stevens (M), 1185 6th Ave., NY 10036.

●*Page 59:* **Designer:** Bierly-Drake Associates Inc (D), 172 Newbury St., Boston, MA 02116; 214 Chilian Ave., Palm Beach, FL 33480. **Awning Stripe Belgian Linen fabric #1874** on ceiling, walls, chairs, tablecloth, 54 inches wide—Decorator's Walk (T), 160 E. 56th St., NY 10022. **Walls, ceiling and tablecloth** executed by Robert Blankenship, 87 Alban St., Dorchester, MA 02124. **Upholstered chairs**—Decore Upholstery (R), 477 Harrison Ave., Boston, MA 02118. **Silver, china, glassware**—Shreve, Crump & Low (R), 330 Boylston St., Boston, MA 02116. **Mirror over two-drawer chest** by Roger Lussier, 174 Newbury St., Boston, MA 02116. **One-of-a-kind painted two-drawer chest** by Gino Pieri, Florence, Italy. **Pedestal**—Fotia, 979 Third Ave., NY 10022. **Antiques**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021; Gordon Foster (T), 1322 Third Ave., NY 10021; The Millhouse Antiques (R), Route 6, Woodbury, CT 06798.

WHEN HALF A HOUSE IS BETTER

●*Pages 60 and 61:* **Builder:** Paul Clapp, Mill Creek Construction, Watermill, NY 11976. *Left:* **Painted floors**—Charles Fischer (T), 125 Fifth Ave., NY 10003. **Jacks carpeting on stairs,** 100 percent wool—Stark Carpet (T), 979 Third Ave., NY 10021.

●*Pages 62 and 63:* **Japanese-style coffee table**—Paul M. Jones (T), 979 Third Ave., 10021. **Marlborough Stripe wallpaper #29073,** yellow—Cowtan & Tout (T), 979 Third Ave., NY 10021. **Sisal rug**—Rosecore (T), 979 Third Ave., NY 10022.

●*Pages 64 and 65:* **Upholstered armchair fabric #32512,** brown—Clarence House (T), 211 E. 58th St., NY 10022. *Right:* **Decorative painting**—Charles Fischer (T), 125 Fifth Ave., NY 10003.

●*Pages 66 and 67:* **Bosquet wallpaper border #12658.06**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Painted valances**—Charles Fischer (T), 125 Fifth Ave., NY 10003. **Hand-woven rug**—Gregory Newman (T), 197 W. Chestnut St., Kingston, NY 12401. *Left:* **Carolina Basketweave #1610T wallpaper**—Hinson & Co. (T), 979 Third Ave., NY 10022.

A COUNTRY GARDENER'S BARN

●*Pages 68 and 69:* **Kingston sofas #5426** with rolled hand-pleated arms and reversible back pillows, 91 by 30 1/2 by 35 inches deep—Schweiger Industries Inc. (M), 116 W. Washington, Jefferson, WI 53549. **Classic Stripe blue and white stripe oxford cloth,** 100 percent cotton, 54 inches wide—Ralph Lauren Home Collection (T), 1185 Avenue of the Americas, NY 10036. **Custom-made rag rug pillows** on sofa—Kathy Evans (M), 6 Grant Ave., Old Greenwich, CT 06870. **Serape stripe pillow**—Primitive Artisan (T), 225 Fifth Ave., NY 10010. **New Pine coffee table and duck decoys handmade** by James Buttonow, Ackerly St., Sag Harbor, NY 11963. Pheasant Antiques (R), Montauk Highway, PO Box 559, Wainscott, NY 11975. **Rittenhouse Square area rug #130A,** 9 by 12 feet—Thos. K. Woodard (R), 835 Madison Ave., NY 10021. **Flowers** by Fleurette Guilloz—Son Jardin (R), 99 North Sea Mecox Road, Southampton, NY 11968.

●*Pages 70 and 71:* **Adirondack furniture**—Pheasant Antiques (R), Montauk Highway, PO Box 559, Wainscott, NY 11975. **Large striped fabric #60202.01,** 50 inches wide—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022.

●*Pages 72 and 73:* **Dining table** made by James Buttonow, Ackerly St., Sag Harbor, NY 11963. Pheasant

ntiques (R), Montauk Highway, PO Box 559, Wainsott, NY 11975. **Early American corner hutch and hite ironstone china**—Pheasant Antiques (R), Montauk Highway, PO Box 559, Wainscott, NY 11975. **able linens, Table Terry series, Kitchen Gear; deep lad bowl, Gear Harvest series; Hartstone Gear Dinerware; chestnut basket**—The Gear Store (R), 110 eventh Ave., NY 10011. **Duck** from the personal ollection of tablesetting designer Raymond Waites.

N BECOMING A VILLA

Pages 74 to 79: **Architects:** Andres Duany and Elizeth Plater-Zyberk, 3302 Southwest 27th Ave., Coconut Grove, FL 33133. **Accessories for exterior tablesetting; large cabbage platter, Lee Bailey plastic asses, Frank MacIntosh glass pitcher, peach voile apkins, white bowl; large funnel pitcher on outdoor able**—Henri Bendel (R), 10 W. 57th St., NY 10019.

HE LAND THEY LOVE

Pages 80 and 81: **Brooks House remodeled by Clovis eimsath**, F.A.I.A., PO Box 39, Fayetteville, TX 8940; 2002 Elton Lane, Austin, TX 78703. Call Linda hilds, (409) 378-2839.

Page 84: **Country Lane sheeting,** Lady Pepperell collection, 35 percent cotton/65 percent Fortrel; **Morning tar sheeting** by Ralph Lauren, Atelier Martex collection, 100 percent cotton—West Point-Pepperell (M), 221 Avenue of the Americas, NY 10036.

LFRESCO WITH EASE

Page 97: **Sambonet stainless flatware, linen guest owel with embroidered border**—Henri Bendel (R), 10 W. 57th St., NY 10019. **Plates**—Wolfman-Gold & ood Co. (R), 484 Broome St., NY 10013. **Turquoise lad plate**—Henri Bendel (R), 10 W. 57th St., NY 0019. **Linen napkins**—Cherchez (R), 864 Lexington ve., NY 10021.

Page 99: **Castellini linen striped yellow guest towels, atware, salad serving pieces**—Henri Bendel (R), 10 W. 57th St., NY 10019.

Page 101: **Stainless flatware, serving pieces**—Henri endel (R), 10 W. 57th St., NY 10019.

NTERTAINING PLUS

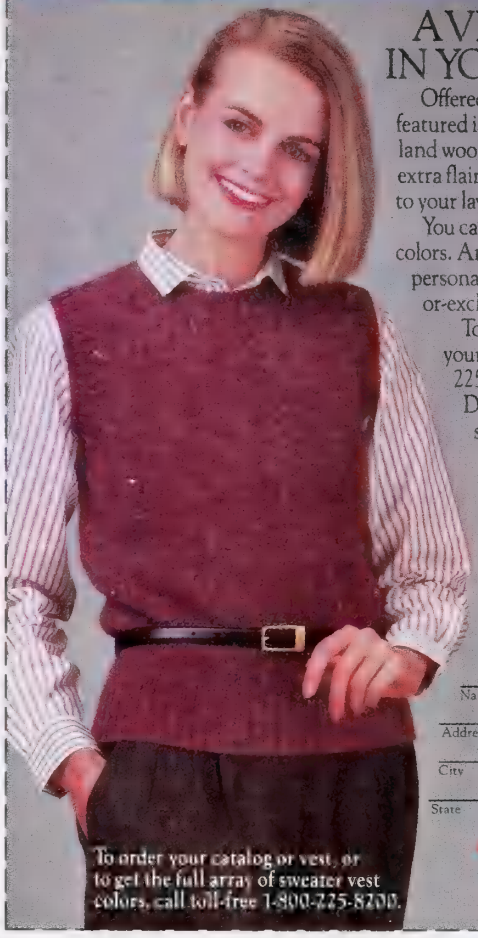
Page 104: **Soda Stream's™ kit**—Sodastream Ltd. M), USA Division, 845 Third Ave., NY 10022.

ITCHEN ESSENTIALS

Page 108: **Food storage bags**—Lillian Vernon (MO), ept. #5003, 510 South Fulton Ave., Mt. Vernon, NY 0550. **Goose towel rack**—Atlantic Flyway Studio M), PO Box 384, Lancaster, MA 01523. **Earthenware ookware**—Emile Henry Corp. (M), 1452 Second St., anta Monica, CA 90401. **Ultra Light™ Iron**—Norco (M), High Ridge Park, P.O. Box 10166, Stamford, T 06904. *Victorian Ices & Ice Cream*, The Metropolin Museum of Art, Charles Scribner's Sons, 115 Fifth ve., NY 10003. ■

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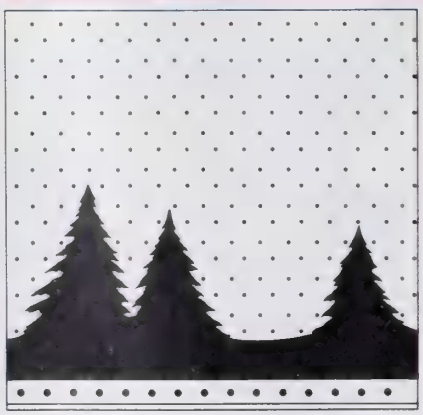
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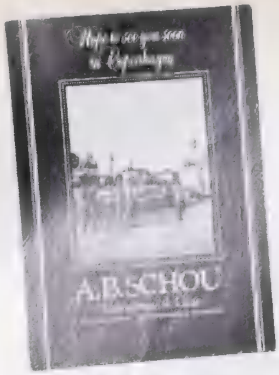
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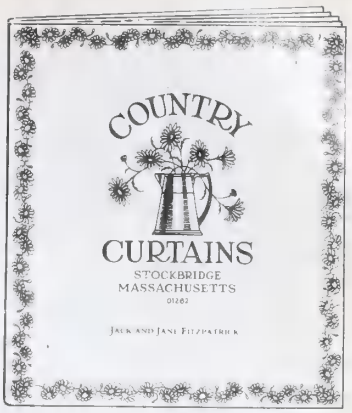
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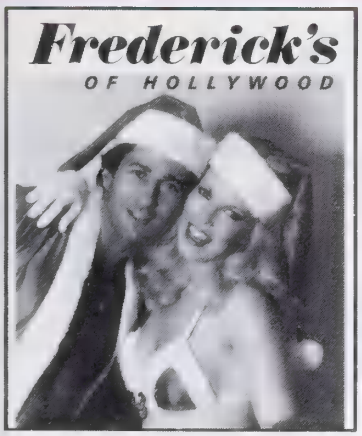
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26. Ideal holiday gifts for tea lovers and connoisseurs. Savor this offering of the world's rarest, finest teas including herbals plus scrumptious foods and lovely accessories to complement the tea experience. Indulge yourself with this 40-page color catalog that offers everything you need to enjoy the centuries-old custom of teatime. **$1.00**

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ADVERTISER GALLERY

APPAREL — Page
Mothers Work ... 143

ART
Prairie Edge ... 145

BATH ACCESSORIES
Marco ... 144
Surrey Shoppe Interiors ... 136

BEDS & BEDDING
Brass Bed Shoppe ... 144
The Brass Connection, Ltd ... 142
Cannondale's ... 141
The Company Store ... 134
Heritage Clock & Brassmiths ... 143
[illegible]-Victoria Brass Beds ... 139
[illegible] Brass Company ... 135

[illegible] PLANS, SUPPLIES
[illegible] ... 139
[illegible] ... 134

CATA[illegible]
[illegible] ... 138

CLOCKS
Heritage Clock[illegible] ... 143
Ocean Gallery[illegible] ... 140

CURTAINS, DRAPERIES, FABRICS
Colonial Mills Custom[illegible] ... 139
Country Curtains ... 138
[illegible] de France ... 134
[illegible] ... 145

DECORATIVE ACCESSORIES — Page
Joan Cervi ... 142
Seema International (silk pillows) ... 135

FLATWARE & CHINA
Buschemeyer's Silver Exchange ... 144
The China Warehouse ... 138
Kaiser Crow, Inc ... 138
Walter Drake Silver Exchange ... 140
James Kaplan Jewelers ... 136
Midas ... 135
Replacements, Ltd ... 141
Ross-Simons ... 143

FLOOR COVERINGS
Charles W. Jacobsen, Inc ... 145

FOOTWEAR
Hill Brothers ... 142

FURNITURE
Carolina Interiors ... 140
Carolina Leather House Inc ... 142
Century Hall, Inc ... 145
Colonial Furniture Shops Inc ... 134
Direct Furniture ... 136
Holton Furniture Co ... 139
Martha M. House ... 144
Hunt Galleries, Inc ... 142
Interior Furnishings, Ltd ... 143
Magnolia Hall ... 145
Murrow Furniture Galleries ... 138
The Patio ... 145
Shaw Furniture ... 136
Turner Tolson, Inc ... 141

HERALDRY
Halbert's, Inc ... 142
Heraldica Imports ... 145

HOME ELEVATORS, LIFTS — Page
American Stair-Glide Corporation ... 141
The Cheney Company ... 145

HOME IMPROVEMENTS
Duvinage Corporation ... 144
Essex House ... 142
Fortunato Productions ... 140
Howard Kaplan's French Collections, Ltd ... 140

HORTICULTURE
Four Seasons Greenhouses ... 134

INSTRUCTION
ICS School of Interior Design ... 143
Sheffield School of Interior Design ... 136

JUVENILE
Bear-In-Mind ... 141
Suzo ... 145

LABELS
Bruce Bolind ... 138, 140

LIGHTING
Robelier ... 135

PET ACCESSORIES
Cedar-al Products ... 144
Kitty a GoGo ... 144
Patio Pacific, Inc ... 143
Pedigrees ... 142
Turen, Inc ... 145

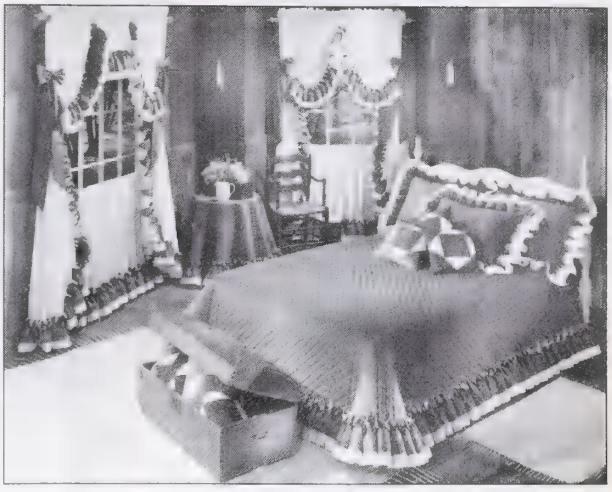
WALLCOVERINGS
Alexander ... 139

COUNTRY DECORATING
4 Perspectives







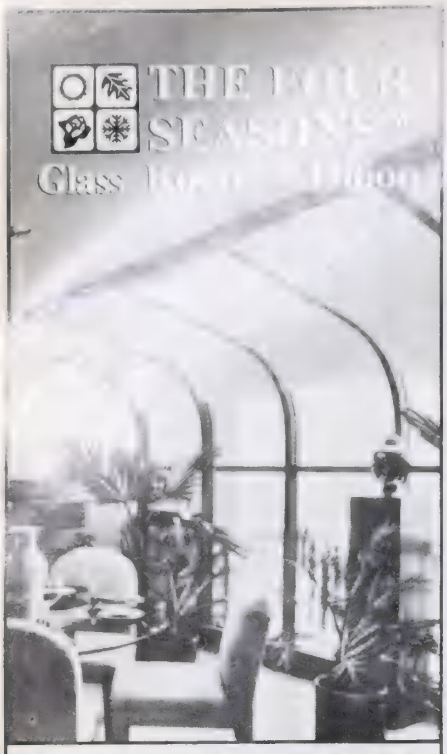


SITTING ROOM. Sturbridge Plaid curtains, pillow and handwoven coverlet are from the free Country Curtains' catalog. Dept. 3015, Stockbridge, MA 01262.

NURSERY. Williamsburg Apricot canopy, crib ensemble, curtains. 100-page Custom Home Decorating Catalog (refundable with purchase), $4. Dorothy's Ruffled Originals, Inc., 6721 Market Street, Dept. HB, Wilmington, NC 28405.

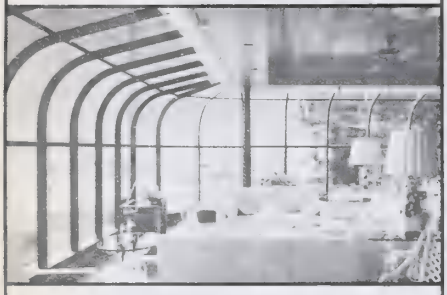
DEN. Greeff® Andrea's Stripe© curtains and wallpaper are available from B.T. Wagner Home Fashions. Catalog $1. 253 Hawthorne Avenue, Pittsfield, MA 01201.

MASTER BEDROOM. Calico and Cluny Lace curtains, shams, bedspread and table skirt are found in Colonial Maid Curtains' free catalog. Many traditional and Colonial styles in easy-care fabrics are also featured. Dept. AAE-AH, Mamaroneck, NY 10543.



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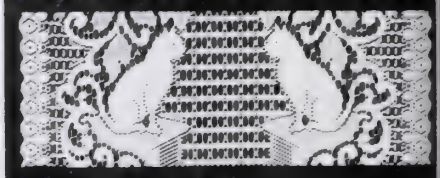
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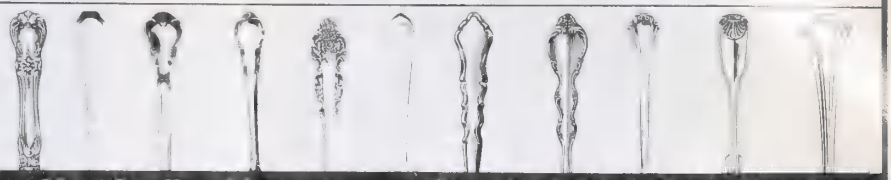
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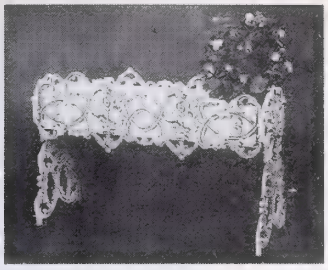
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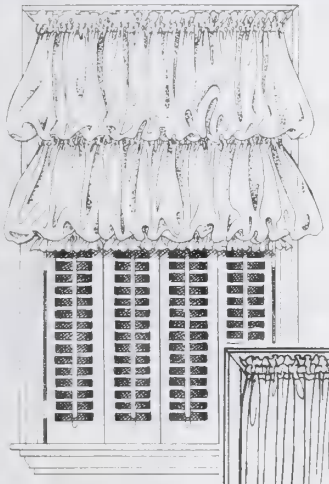
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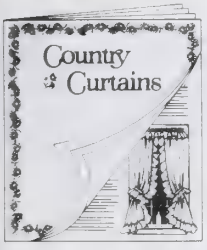


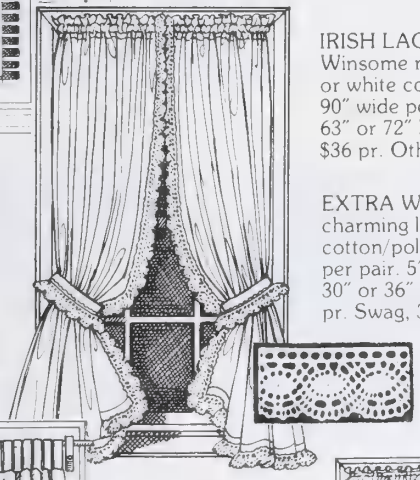
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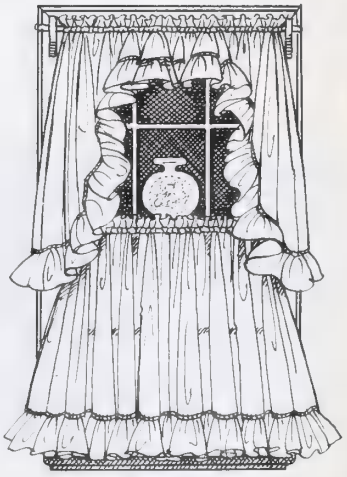
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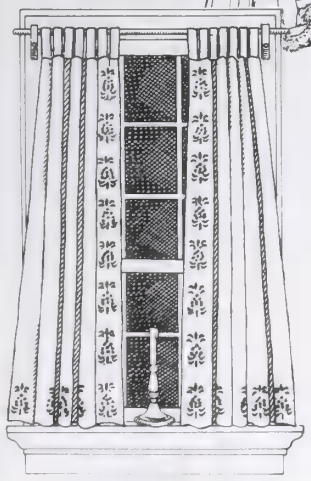




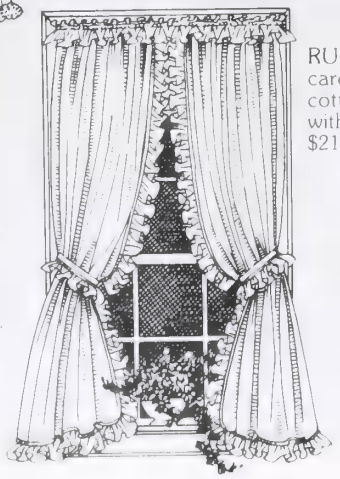
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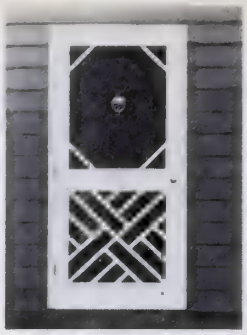
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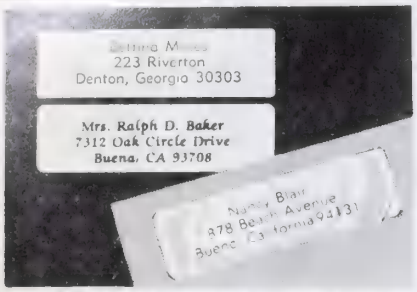
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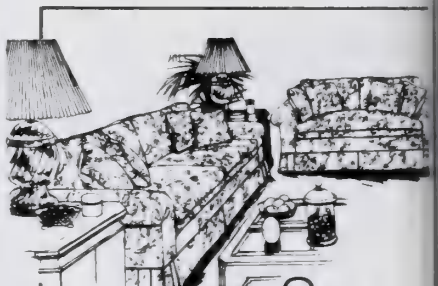
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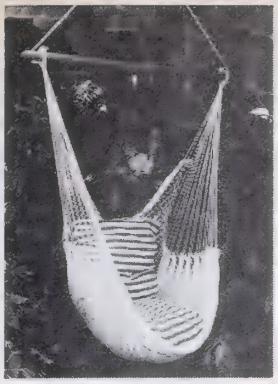
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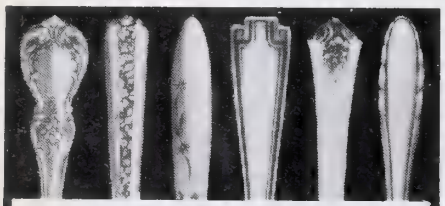
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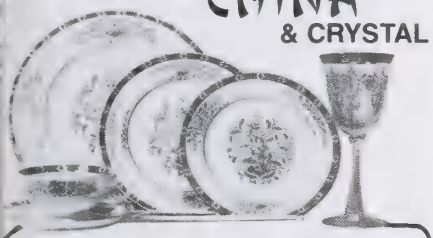


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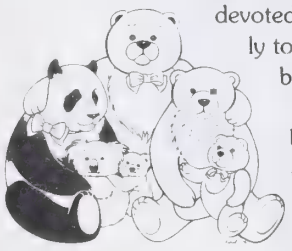
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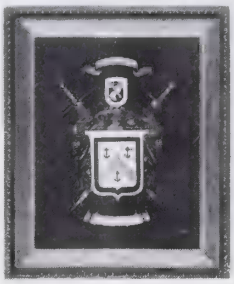
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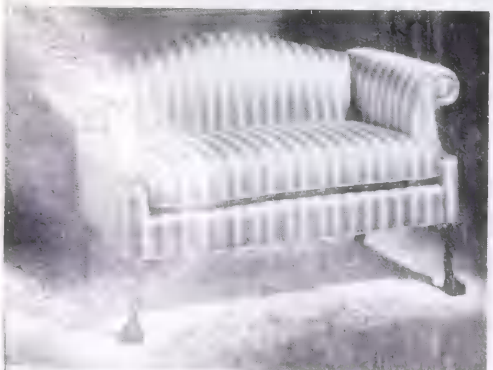
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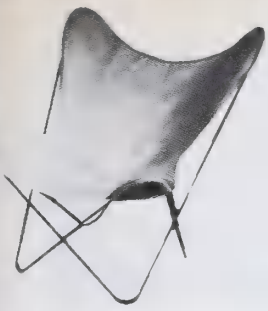
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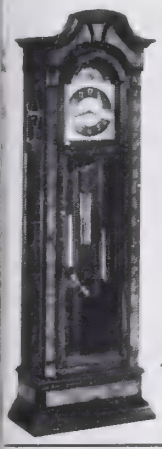


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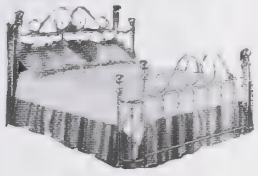


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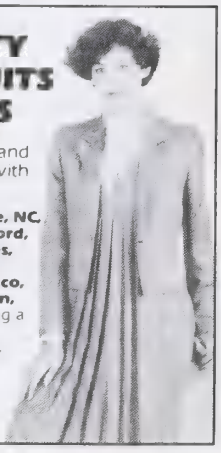
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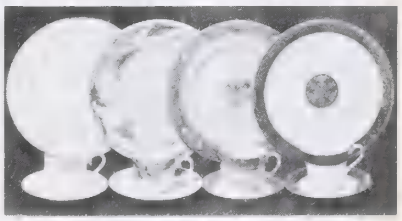
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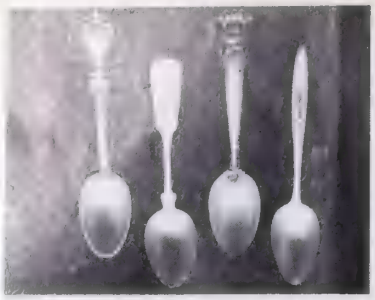
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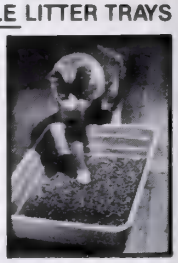
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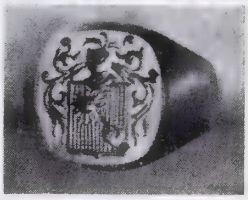
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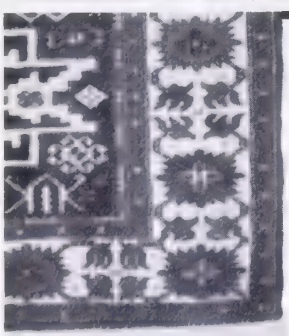
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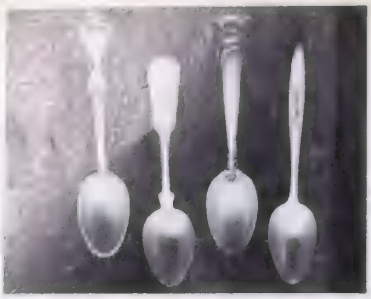
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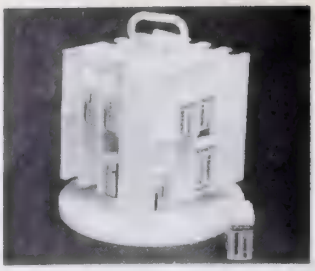
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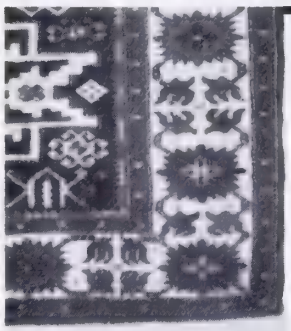


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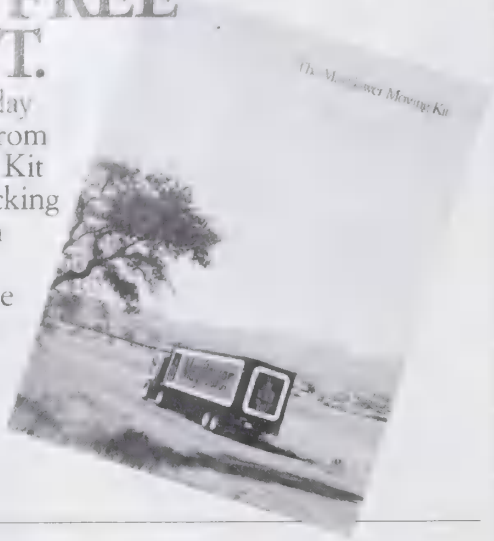
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ALFRESCO WITH EASE

Continued from page 114

Salt, freshly ground pepper
3 tablespoons oil
4 tablespoons unsalted butter
1 clove garlic
1 small sprig fresh sage or 1/4 teaspoon dried rubbed sage
2/3 cup coarsely chopped hazelnuts

☐ Pat chicken breasts dry with paper towels. Spread flour on sheet of wax paper and season it lightly with salt and pepper. Dredge chicken breasts in flour, then shake off excess.

☐ In heavy, 12- to 14-inch skillet, heat oil and 1 tablespoon of the butter over medium-high heat. Sauté 4 minutes on each side or until golden brown. Arrange on serving platter and cover with foil to keep warm.

☐ Discard all but 1 tablespoon fat from skillet and add remaining butter. Place garlic on wooden cutting board and flatten with broad side of knife. Add garlic and sage to skillet and press them with a fork to release flavors. Add hazelnuts and cook, stirring frequently, until nuts are light golden brown. Discard sage (if using fresh) and garlic and pour nuts and butter sauce over chicken. Serves 6.

BEET AND RADISH SALAD

2/3 cup sour cream
3 tablespoons olive oil
1 teaspoon lemon juice
1/2 teaspoon salt
Freshly ground pepper to taste
Romaine lettuce
1 cup daikon or white radishes, peeled and thinly sliced
2 cups celery, sliced
4 to 5 cups cooked sliced beets
Beet greens (optional)

☐ In salad bowl, combine 1/3 cup sour cream, olive oil, lemon juice, salt and pepper.

☐ Tear romaine into bite-sized pieces and place on top of sour cream dressing.

☐ Add daikon or white radishes, then top with celery.

☐ In bowl mix beets with remaining sour cream and place them in a layer on top of celery; cover and chill until serving time.

☐ Toss gently before serving, and arrange beet greens around edge of bowl if desired. Serves 6.

PINK CHAMPAGNE JELLY

1 cup sugar
5 packages unflavored gelatin
2 teaspoons fresh-squeezed lemon juice
3 cups (one 25.4-fluid-ounce bottle) good quality pink Champagne, sparkling Blanc de Noirs or rose wine
Raspberries (optional)

☐ Place sugar and 3 cups of water in medium saucepan and bring to boil. Reduce heat and simmer 3 minutes.

☐ Soften gelatin in small cup or bowl in 1/2 cup cold water. Add gelatin mixture to sugar-water mixture and stir over low heat until gelatin dissolves completely. Add lemon juice, then add Champagne in batches, stirring after each addition.

☐ Rinse 2-quart mold in cold water and shake out excess. Pour mixture into mold and chill at least 3 hours or overnight.

☐ Dip the mold in a bowl of hot water then reverse to unmold on a plate or cake stand. Serve immediately with fresh raspberries if desired. Serves 6 to 8. ■

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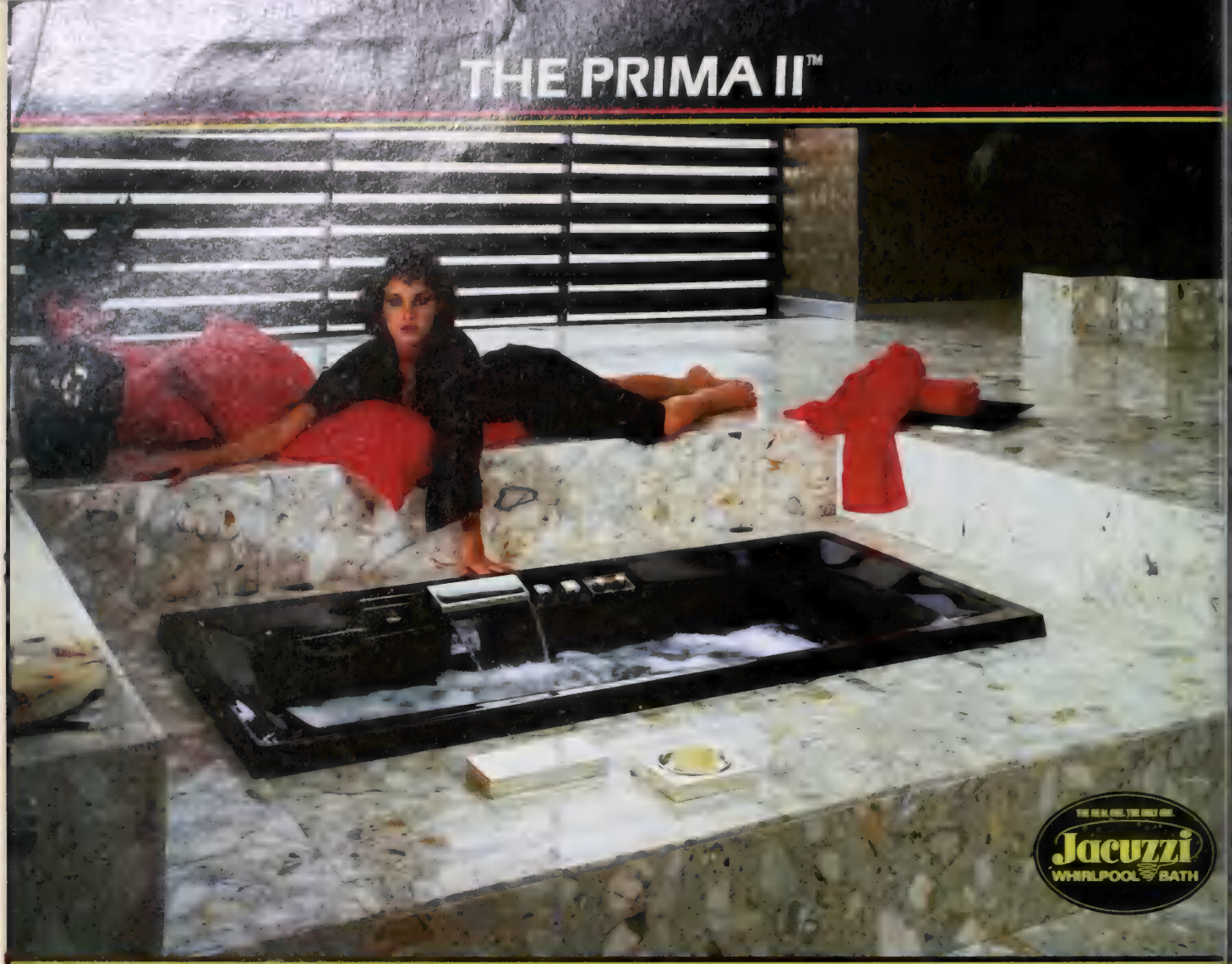


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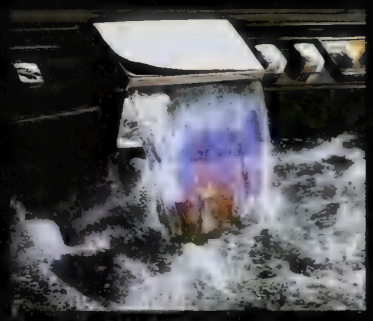
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On the cover: "It's a rare opportunity to have ceilings high enough for valances as deep as these," says John Robert Moore II about the 14-foot-high drawing room he decorated at the Kips Bay Boys' Club Decorator Show House. Inspired by a bed canopy Mr. Moore had seen at Vizcaya in Miami, the valances have harlequin points weighted with carved and gilded wood tassels. Both draperies and valances are cream silk pongee lined with absinthe-green taffeta and interlined with flannel. *(For more about this room and other show house rooms see pages 83 to 95.)* Photograph by Tom Yee.

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ARCHITECTURE AND DESIGN

Beach House Retreat 96
"Simplicity" is the decorating key for a home with a spectacular view

The Appeal of Botanicals 102
Used individually or massed on walls they're making a big comeback

Beyond the Farmhouse 106
An ingenious design that's a cluster of seemingly independent structures

Creative Living: Navigating Home 112
A California family survives the rough waters of house hunting

SHOW HOUSE PORTFOLIO

HB Awards 10 Best Show House Rooms 53
The year's finest chosen by a panel of design experts

Decorating and Design: Starting a Show House 65

Countrywide Guide to Designers 67
A comprehensive guide to talent from coast to coast

Show House Product Information 78

Decorating U.S.A. 83
Idea-filled room treatments show off the variety of American design

GARDENING

A Garden of Even Color and Quiet Order 118
An outdoor retreat that relies on a classical sense of balance

Garden Guide: Gift Plants 171

FOOD AND ENTERTAINING

Autumn Fare With Fruit 127
Innovative recipes highlighting apples, pears and cider

Entertaining Plus 132

Wine and Good Spirits 134

Kitchen Essentials 136

Quick Cook: Scallops With Brown Butter 138

REGULAR FEATURES

Thinking Aloud 9

HB Marketplace: Treasures Reproduced 12

View From Thornhill Farm 14

HB Lookout 16

At Home With Folk Art: Contemporary Work 30

Travel 45

Your Collectibles 123

Where to Find It 125

REMODELING SPECIAL 147
A roundup of some of the best home products you can buy now

Product Information 173

Shop-by-Mail Christmas Catalogs 180

Window Shopping 185

Pace Setter Stores 202















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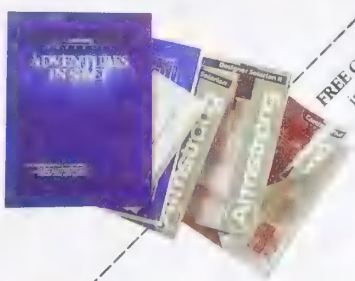
This remodeled kitchen ends up being so beautiful, you don't notice all of the clever ideas that make it efficient. A few are pointed out below. To see all of the ideas in this beautifully efficient kitchen, fill out and mail the coupon below. We'll send you a complete information package.

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La Barge

THINKING ALOUD

"BORROWING IDEAS IS ONE OF THE TIME-HONORED APPROACHES TO DECORATING"



LILO RAYMOND

As you can imagine, everywhere I go I'm asked what the current directions in decorating are. So I wasn't surprised when the question arose recently at a rural English inn. My husband and I had been chatting with a local family. I happened to mention the word "post-modernism" in response to their query. "What is *that*?" they asked in surprise. I began to explain that columns, moldings and architectural details were once again in favor—and suddenly all I could do was laugh. I was making no sense to people who had never seen these embellishments vanish.

However, my new English friends did appreciate our American love of English country homes, with their welcoming comfort and effortless mix of periods of furniture and art. And because of this heritage, I believe they would also appreciate the latest trends indicated by the 20 decorator show house rooms in this issue *(see pages 53 to 62 and 83 to 95).*

As you'll see, this year's best show house rooms spotlight many of the ideas that I've been heralding in this column—a new emphasis on livability, a mixing of styles from Art Deco to Victorian, increased attention to the "pretty," with dressmaker details—from tucked sofa skirts to intricate valance trim. Today rooms are so imaginative and so personal you feel that, as a visitor to a showcase, you've entered the living room or bedroom of a very fascinating individual who has just stepped away for a moment.

Whether you're walking through your local decorator show house or touring one with House Beautiful, be on the lookout for ideas you can borrow. Imagine how a romantic loose slipcover would look on your sofa, envision what a floral needlepoint rug would do for your living room. I know that I'm always on the prowl for ideas when I visit a show house.

I happened to mention this penchant to designer Beverly Ellsley whose fanciful bedroom *(page 62)* was one of our show house award winners. She surprised me by saying she'd taught herself to decorate totally by visiting show house and department store model rooms and by reading decorating magazines.

How did she learn her art so well? "I'd analyze the way a room was put together—how the colors balanced, the scale of the furniture, the way the light set the mood. I was like an artist learning composition," she says. Today, Ms. Ellsley tries to help her clients train their own design eye. "Often, they'll come to me armed with magazine pictures of rooms. We'll go through element by element. I'll put my hand over a chair or painting to block off part of the room. 'Do you still like it?' I'll ask. Sometimes it turns out that it's the *color* of a curtain, rather than the print, that attracts them. Or it's the light coming in through the window rather than the style of furniture."

Once you've analyzed a room for yourself and found something you truly love—go ahead and borrow the idea. Borrowing is one of the time-honored approaches to decorating. Sister Parish often tells how her fellow designer, Mario Buatta, will call up and ask, "Have you done anything I can copy?" Of course Mr. Buatta is joking, as is often the case with him. As he explains, borrowing is only successful when you have your own sense of personal style firmly in hand.

"When I was young and enthralled with the work of John Fowler, the English decorator, I showed him photos of my apartment," Mr. Buatta recalls. "'Young man,' he told me, 'If you're going to copy me, copy me well. Don't do a bastardized imitation.'" As Mr. Buatta soon discovered, the best decorating isn't a formula where a certain kind of window treatment is paired with a certain style of roll-armed sofa. Original and creative decorating involves giving a room your own distinctive voice.

Fortunately today, personal style—your personal style—is what decorators are most interested in. Rather than giving a room their "label," they want to bring out the very best in you. Designers tell me that their best clients are the ones who "take a room over." They use a decorator to help them create a solid design foundation—and then add their own personality with collectibles, family photographs and children's art.

Working with a designer is a very special process, in addition to being an immense time-saver for busy professional women. Even though I am a designer myself, I like to consult another decorator when it comes to my own home. Sometimes, when you're very close to a project you can't see the forest for the trees. A designer can give that needed sense of vision. Rather like tossing a pebble in a pond, he or she can widen your circle of possibilities.

Of course the surest way to create a rewarding home, whether you're working with a decorator or not, is to put as much of yourself as you can into every corner. We're here to help . . . with the best decorator show house rooms from across the country and with our first national directory of designers. We hope each month we're like that little pebble in the pond, widening your sense of possibilities. ■

JoAnn Barwick

JoAnn Barwick
Editor

THE ART OF LIVING.



Casual—yet still dramatic—in the celebrated California manner, here's the Waverly California Dreamin' Collectio Shown in the canyon rose palette are Kingston, on settee; Lyme, on screen; Jamaica, drapery; Oasis, table cover and cushio

Ladies Day, wallcovering. Note: Collection fabric are all 100% cott and Scotchgard* protected.


THE
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TREASURES REPRODUCED



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The Belle Epoch. **19)** Antiqued pewter dish, $38, Metropolitan Museum of Art. **20)** Silver-plate grape shears, $50, Michael Feinberg. **21)** Antique crystal and silver bud vase, $89, The Belle Epoch. **22)** Hand-blown, gold-painted and engraved decanters ($150, large; $115, small), Buccellati Collections. **23)** Double-scent crystal perfume bottle ($240) and smaller bottles (from $40 to $56), all antiques from The Belle Epoch. **24)** Sterling pillbox, $85, Michael Feinberg. **25)** Ceramic fan pillbox, $68, Cache-Cache. **26)** Cut glass and silver-plate caviar bowl, $225, James Robinson. **27a and 27b)** Glass and sterling salt cellar, $55, and silver-plate salt cupids, $125 a set of six, Michael Feinberg. **28)** Hand-polished, gold-painted cut crystal wineglass, $147.50, Jacques Jugeat. **29)** Sterling bon-bon dish, $215, The Belle Epoch. **30)** Silver-plate sweetmeat dish, $95, Metropolitan Museum of Art. **31)** Mother-of-pearl-handled berry spoon, $28, Sir Thomas Lipton Trading Co. **32)** Mother-of-pearl-handled fork, $19.50, Michael Feinberg. **33)** Silver-plate salt trencher, $28, Metropolitan Museum of Art. **34)** Bone-handled fish servers, $175 a set, The Horchow Collection. **35)** Tumbler, $12.50 a set of four, Metropolitan Museum of Art. Pearls, Bloomingdale's; seashells, Collector's Cabinet. ■

Editors JACQUELINE COSTA
and KIRSTEN HARWOOD

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VIEW FROM THORNHILL FARM



By DEE HARDIE

Whenever we have a September dinner party I always go to the trees to decorate the table. I use yellow maple leaves as place cards, writing the names of the guests with a black felt pen, and in the center of the table I group our red apples and green pears. I also carve out a cylinder in some of the apples, and stick in thick white candles for evening sparkle.

It's not always easy to find a perfect pear as the bees love to sample their sweetness, and now, alas, something is testing my apples, a bite here, a bite there.

Although *we* paid the mortgage, I always knew Thornhill was not really ours, knew that we were living on borrowed land. The true gentry of Thornhill, one soon realizes, is the animal kingdom, a kingdom that was established long before we arrived.

We see deer in the fields, chipmunks and squirrels on the lawn, and in the multiflora hedge that borders our road up to the house there is a vast population of rabbits, groundhogs and mice. Overhead, goldfinches and cardinals dip in and out of the branches with vivid color and quiet grace. *Our* hedgerow has become *their* condominium. And it is a pretty one indeed. In the spring it is sprinkled with white flowers, and now it is garnished with small red berries.

I first suspected these rabbits of eating my apples, but no, it is the lettuce in the vegetable garden that they look at with longing. Then I thought perhaps it could be the chipmunks. Instead I see them nibbling my rose petals. I finally saw the culprit in the act. And now we have, I'd like to report, a red fox in residence who obviously enjoys a free apple diet.

I moved toward the fox, and he, or maybe she, ran for cover, right into a deep hole in my compost pile, a huge gathering of many years of autumn leaves. My compost pile is now a den.

Not so surprising, as we live in the middle of fox hunting country. And although we have never "ridden to hounds," there has been many an exciting Saturday afternoon when we've watched the hunt riding across our land. It is an elegant sight—pink coats and top hats, very much like an old English print.

This fox in my compost might outfox the hunt. He, or maybe she, has certainly outfoxed me, continuing to feast on my apples. And like a gourmet, just a little at a time.

Reynard, the only name we know for such an animal, must be in fox heaven as there is a spread of food around the den—the hedgerow berries, a variety of rose hips filled with Vitamin C, the apple tree, as well as my raspberry patch. And, according to my friend Kitty, Joint-Master of Foxhounds, foxes *love* fruit.

I enjoy watching a new animal, but Reynard better watch it when it comes to my apples. I need them for our *own* table. Unless of course it's really Reynarda and she has hungry cubs deep in those autumn leaves. Then the apples, with our best wishes, become part of another family tree at Thornhill.■

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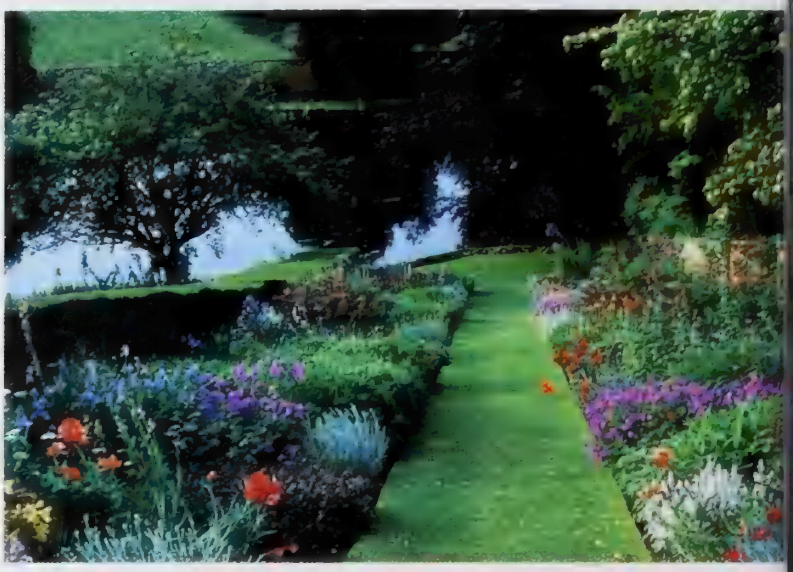
HB LOOKOUT



THIS MONTH . . . commemorating gardens, collecting linens and lace, reflecting on Thornhill Farm

HOME PLATE

Memories of favorite places inspire ceramic artist Kathryn Berd. For instance, a kitchen in a rambling Victorian house is this plate and teapot's reference. "My concern is with the imagery, the narrative feeling," she says of her evocative pieces. Since 1980, the Seattle artist has been exhibiting her distinctive pottery at craft fairs across the country and is now applying her folklike graphics to fabric. Teapot, $250; plate, $135; mug (not shown), $36 (plus shipping). Barstons Craft Gallery, 1331 Pennsylvania Ave. NW, Space 300, Washington, DC 20004, (202) 737-0569.



THE WAY THEY WERE

As the American passion for gardening grows, too many authors and publishers rush into print with books—often mediocre—on the subject, which is why *Visions of Paradise* by photographer Marina Schinz (Stewart, Tabori & Chang, $40) is so welcome. Over the past 10 years Ms. Schinz has shot the world's most beautiful gardens and has now compiled them by category: cottage, kitchen, rose and herb gardens; perennial borders *(Upton House border, above)*; Italian, French and English styles. The text, written with Susan Littlefield, traces origins and evolutions in each category, and is a joy to read.

LIGHT GEOMETRY

Originally conceived as lighting accents along driveways, these geometric steel lamps by Clement/Schlatter have found their way indoors to function tables and floor corners. Heidi Schlatter designs the lamps and partner Wade Clement tackles construction in their Brooklyn, N.Y., studio, where they also do ironwork, designing curved gates and rails. Heidi, a one-time reggae musician, performed the 23-inch-long "Achilles" $240 *(near right)* after a twelve stretch. "R" *(far right)* is a free-form 20-inch high, snake, $80, of its alphabetical counterpoint. Each is handmade of steel spray-coated with automotive paint, a ribbed frosted glass panel encloses a 60-watt bulb yielding a soft light. Ten decorator colors available in over 120 colors. The Hissing [illegible], Kelowna, BC V1Y 8T6, ►



GARDEN PHOTO BY MARINA SCHINZ; PHOTO OF LIGHT BY GATO, IN ATEC PHOTO BY LYNN LANDES



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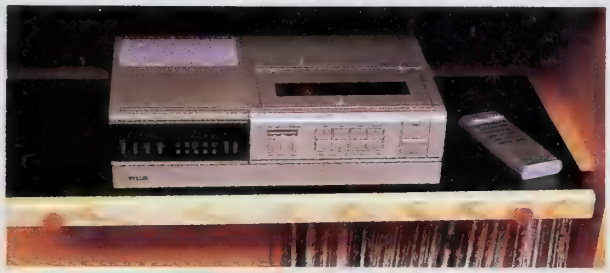


This is furniture that looks beautiful and works beautifully—a combination you might not find in other entertainment centers.

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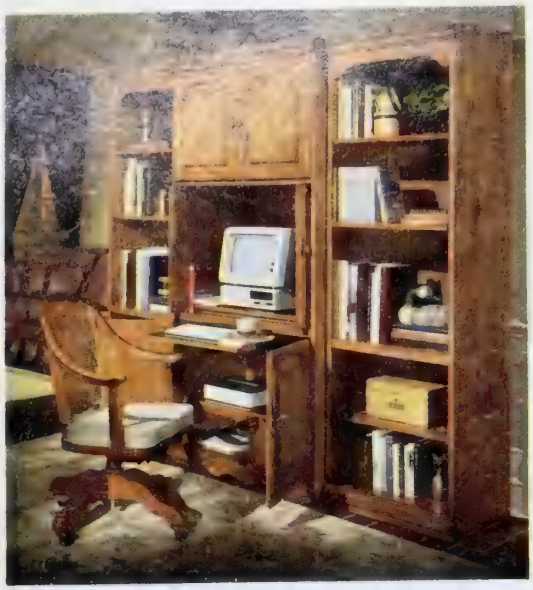


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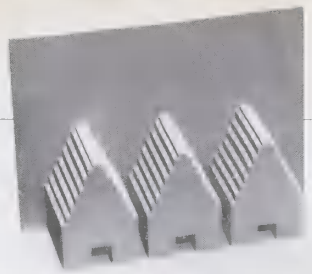
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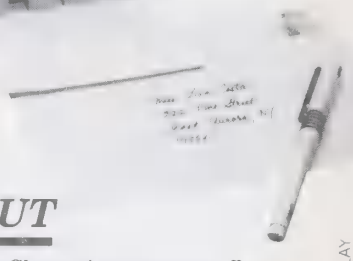
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HB LOOKOUT



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TO WRITE HOME ABOUT

With a few clever cuts, Japan's Masahiro Chatani can turn a flat piece of paper into Amsterdam row houses *(above)*, the Parthenon or even a dining niche. Ten of his designs have been precut as note cards and two have been marked (but not cut) so that you can learn to wield your X-acto knife. The set of 12 is $17 ppd. from Sointu, 20 E. 69th St., NYC 10021 (NY and CT residents add tax). More white-on-white paper sculpture comes from Dutch artist Rein Jansma. His 10 architectural pop-ups have been folded into a striking book called *Stairs*. It's $27 ppd. from the San Francisco Museum of Modern Art Book Shop, 401 Van Ness Ave., San Francisco, CA 94102.

ALASTAIR FINLAY



BIRD WATCHING

It's the bicentennial of John James Audubon's birth, and celebrations abound. His 1827 *The Birds of America*, complete with 435 color plates, has been reissued by Macmillan ($40). The American Museum of Natural History, NYC, has cut 125 new prints including "Snowy Owl" *(above)* from six of the book's original copper plates. A set of six 39-by-26⅛-inch prints is $30,000. To see: "John J. Audubon: Science into Art" at the Mississippi River Museum in Memphis (Sept. 1 to Oct. 15); it travels to 11 other cities. For your VCR: The Audubon Society's new "Video Guide to the Birds of North America," $75, Mastervision.





COVER STORY

When Norman Rockwell drew this 1961 self-portrait, his post was a sleek plywood chair, as shown by the magazine cover *(above)*. Quickly dubbed the Rockwell, the chair—unlike its namesake—waned in popularity, and by 1975 was discontinued. However, its designer, Paul Goldman, noticed early versions of the chair were selling for $2,500 at auction—a far cry from the 1957 price tag of $29.95. As a result, he reissued the Rockwell, now $300. Its leather-upholstered seat and back come in 12 colors. For stores near you, write Plycraft, Inc., 39 S. Canal St., Lawrence, MA 01843.►

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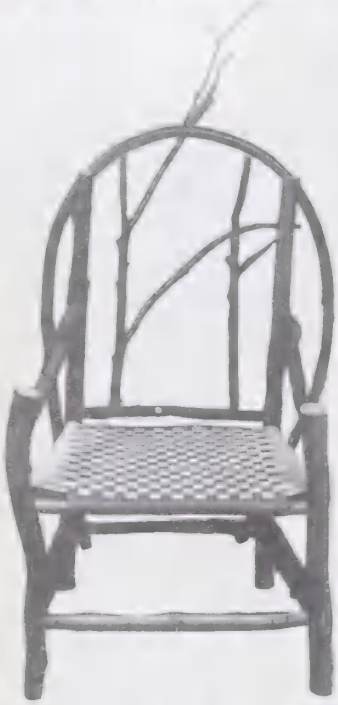
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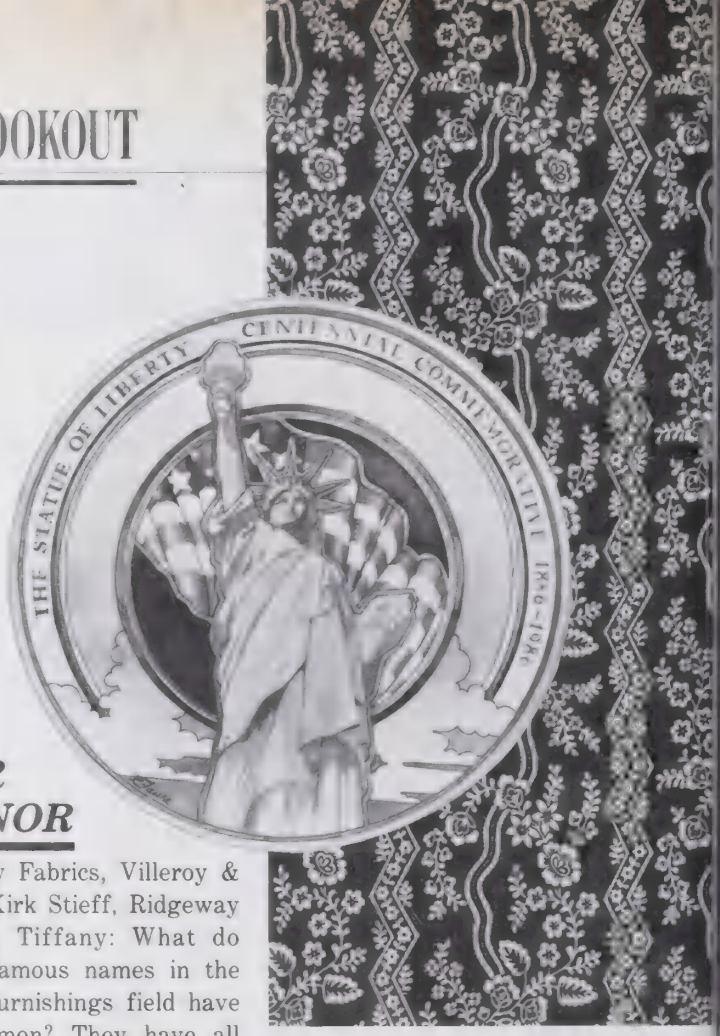
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BRANCHING OUT

Daniel Mack takes to the woods almost weekly to cut twigs and saplings for his free-form furniture. "I like to work with the bends of the branches," says Mr. Mack, whose newest artistic pursuits include cedar log furniture and colored stains. The bentwood chair *(above)* is $495. For a color catalog, send $2 to Daniel Mack, 225 W. 106th St., NYC 10025.



HER HONOR

Waverly Fabrics, Villeroy & Boch, Kirk Stieff, Ridgeway Clocks, Tiffany: What do these famous names in the home furnishings field have in common? They have all joined the countrywide campaign to celebrate the Statue of Liberty's centennial and to raise the 230 million dollars needed to restore her. Each time a fabric or wallcovering from Waverly's Liberty Legacy collection *(above)* is sold, a royalty goes to the restoration fund. The same is true of Villeroy & Boch's specially designed plates *(above)* and other ceramic pieces, Ridgeway's mahogany grandfather clock with Statue of Liberty pendulum, Kirk Stieff's pewter pieces and Tiffany's limited-edition Battersea boxes. The project offers a golden opportunity to aid a noble cause while indulging in a little house-sprucing.

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HB LOOKOUT

People



"...A COUNTRY REMNANT,

a house with a past, but certainly no presence" begins this first book by Dee Hardie whose column appears regularly in HB *(see page 14)*. To be published next month (Atheneum, $16), the book depicts rural life in Glyndon, Md., where Dee and Tom Hardie acquired a derelict house in which to raise their family and assorted wildlife. While presenting a rich tapestry of experience the author embraces you with hospitality and wit, welcoming you to feel her emotions as only an agile writer is able to do.

A MATERIAL WORLD

Having learned the art of deception years ago as a magician, art-furniture designer Dakota Jackson is now grappling with new illusions: how to make matter not feel like matter. His latest work, the Siena Collection, includes the Siena cocktail table *(right, foreground)* whose glass disk floats weightlessly atop layered red and white marble rounds. Sophisticated hidden compartments in his standing bar from the New Wonders Series *(rear)* belie a smoothly perfect execution of 20 hand-rubbed coats of lacquer. "Technical virtuosity is marvelous to have, but I want my pieces to reflect spirit as well," he says.



PHOTOS OF DAKOTA JACKSON AND SAM BLOUNT BY ELIZABETH HATHON



SHOW OF TALENT

The best decorator show houses always combine rooms by old hands and rising stars like Sam Blount, whose sitting room at the Kips Bay Boys' Club Decorator Show House *(pages 90 and 91)* won rave reviews. Mr. Blount, a native Mississippian who has worked in New York for eight years, is a partner with the prestigious firm of Irvine and Fleming. "I think of this room as simple," he says, "which makes a lot of people laugh. But it *is* simple, compared with the English country house look—like this office *(left)*—which the firm is famous for. We made a conscious decision not to use ruffles."■

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

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FOLK ART IS STILL A BARGAIN WHEN YOU FIND IT, BUT "MORE AND MORE THE WORK OF CONTEMPORARY FOLK ARTISTS IS FINDING ITS WAY TO THE MARKETPLACE"

By NANCY KAUFMAN

The words "folk artist" conjure up images of artists long gone and a tradition that vanished perhaps half a century ago. Not so. Today, in rural America, but just as likely in urban centers, a new generation of folk artists is taking its place beside those of generations past. Various labels are used to define the folk art being made today to distinguish it from the traditional folk artifacts of earlier times and to separate it from the work being done by mainstream fine artists. These labels include "isolate," "outsider" and "self-taught" art. The words are used interchangeably but the common denominator among folk artists today is that they have no formal training and are not conversant with art culture.

Folk art is everywhere, and although folk art specialists have spread a wide net in their search for the genuine article, there is always talent awaiting discovery. Herbert W. Hemphill, Jr., the 20th-century folk art authority whose collection fills every inch of his New York City apartment, confirms the potential for unearthing new talent. Every few years he gets into a car and drives the byroads of America looking for self-taught artists. When he stops in a town, he says, "I ask the newspaper editor, doctor, bartender or barber if they know any artists." Occasionally his search is made easy "when they hang the work of their clients right there on the wall."



"The Big Farm in the Spring" recalls Mattie Lou O'Kelley's Georgia childhood. Self-taught, she began painting at 60 with paints and canvas ordered from the Sears catalog.

If we closed our eyes and imagined what we felt is a folk artist's archetypal subject, we would likely envision a scene with sleighs gliding across snowy fields or spring gardening beside budding trees—images brought to life most vividly by Grandma Moses, probably the most popular and best-known folk artist of this century. Memory pictures, as this genre is called, are a continuing tradition—Georgia artist Mattie Lou O'Kelley has produced fine examples [illegible] this is not the limit of this folk art genre. Self-taught artists do draw on childhood memories and what surrounds them, but neither may yield rosy pictures. Political and historical subjects also feed the folk artist's imagination. And because the print and electronic media are pervasive throughout the United States and pop culture has invaded even the most backwater communities, all this provides source material too. Perhaps the most important inspiration comes from the artists' religious beliefs and experiences. Howard Finster, called to the art profession in 1976 by a nighttime vision, has, ever since, obsessively translated his apocalyptic images into paintings, sculpture, drawings and other objects that are alive with messages about sin and redemption.

As with Finster, self-taught artists are often compulsive object makers, and their homes, indoors and out, have become art environments. In fact, a famous folk art environment in Los Angeles known as Watts Towers is now open to the public. Between 1921 and 1954, Simon Rodia constructed this mammoth complex of towers, arches, pavilions and other architectural elements. In it, Rodia used every conceivable kind of material without ever resorting to modern building techniques.

Most folk art objects are smaller and more accessible, however. Paintings, drawings, carved sculpture and relief are the stock-in-trade of contemporary folk artists. Materials used are probably more varied than those of the professional, for everything is fodder for the self-taught artist—from fast food wrappers and costume jewelry to hubcaps and soda bottles.

Some self-taught artists begin making objects in their youth, but few concentrate on their art until late in life, often after retirement, after being laid off or disabled. Others, like Howard Finster, receive a religious call. Ohio artist William Hawkins, who has been painting for 10 years, first exhibited his gigantic paintings in 1983. He is now 90 years old. Grandma Moses was younger. She began painting in her 70s. Time is not the enemy of self-taught artists. They are free from the economic and social constraints of their academically trained counterparts, who must ply their trade in the commercial world of galleries and dealers to build a career and survive.

Recognizing the importance of the folk artist's contribution to American art is not unique to the 1980s. In 1938, no less formidable an institution than the Museum of Modern Art in New York City mounted a major folk art exhibition, "Masters of Popular Painting." More recently, an important exhibition at the Corcoran Gallery of Art in Washington D.C., "Black Folk Art in America: 1930-

(Continued on page 39)

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FOLK ART

Continued from page 30

1980," explored the black folk artist's contribution to the visual arts. Many valuable regional exhibits investigate the work of local artists. "Pioneers in Paradise: Folk and Outsider Artists of the West Coast," which originated at the Long Beach (Calif.) Museum of Art, will travel through 1986 to various West Coast museums and university galleries.

Interest in contemporary self-taught artists is growing, but its strongest audience is still a limited group of avid collectors such as Herbert Hemphill. Galleries do exist that specialize in contemporary folk art: Carl Hammer Gallery in Chicago, Alexander Gallery in Atlanta, Gasperi Folk Art Gallery in New Orleans and Janet Fleisher Gallery in Philadelphia. Each is interested in the art labeled isolate or outsider art. Jay Johnson Gallery in New York exhibits the traditional style exemplified by Grandma Moses.

Mixing self-taught artists with their fine arts-trained counterparts is no longer unusual. Phyllis Kind, with galleries in New York and Chicago, and Rosa Esman and Luise Ross in New York emphasize contemporary fine arts, but show self-taught and outsider artists as well.

Recently, a major New York City gallery, Hirschl & Adler Modern, began handling the estate of Bill Traylor, an Alabama artist whose starkly drawn images of people and animals have excited a great deal of interest in the art world.

As with any art form that is beginning to capture the public's attention, prices of work by self-taught artists are rising. However, if the work of emerging contemporary fine artists is used as a measuring stick, folk art is still a bargain. Prices range from $50 to $5,000, the higher figure applying to the best work of important practitioners. Herbert Hemphill says, "If you have a good eye, you can find good pieces for $40 or $50."

In a wonderful about-face, dealers, critics and curators are finding that contemporary folk art is having a significant effect on fine artists. John Ollman, director of the Janet Fleisher Gallery and a 20th-century folk art scholar, tells of young artists rushing into his gallery to look at the latest exhibition of self-taught artists. Adds Luise Ross, "No doubt about it, folk art *is* entering the mainstream." For the aficionado who despairs at the high price of 19th-century objects, now is the time to get into the car and explore the countryside. ■



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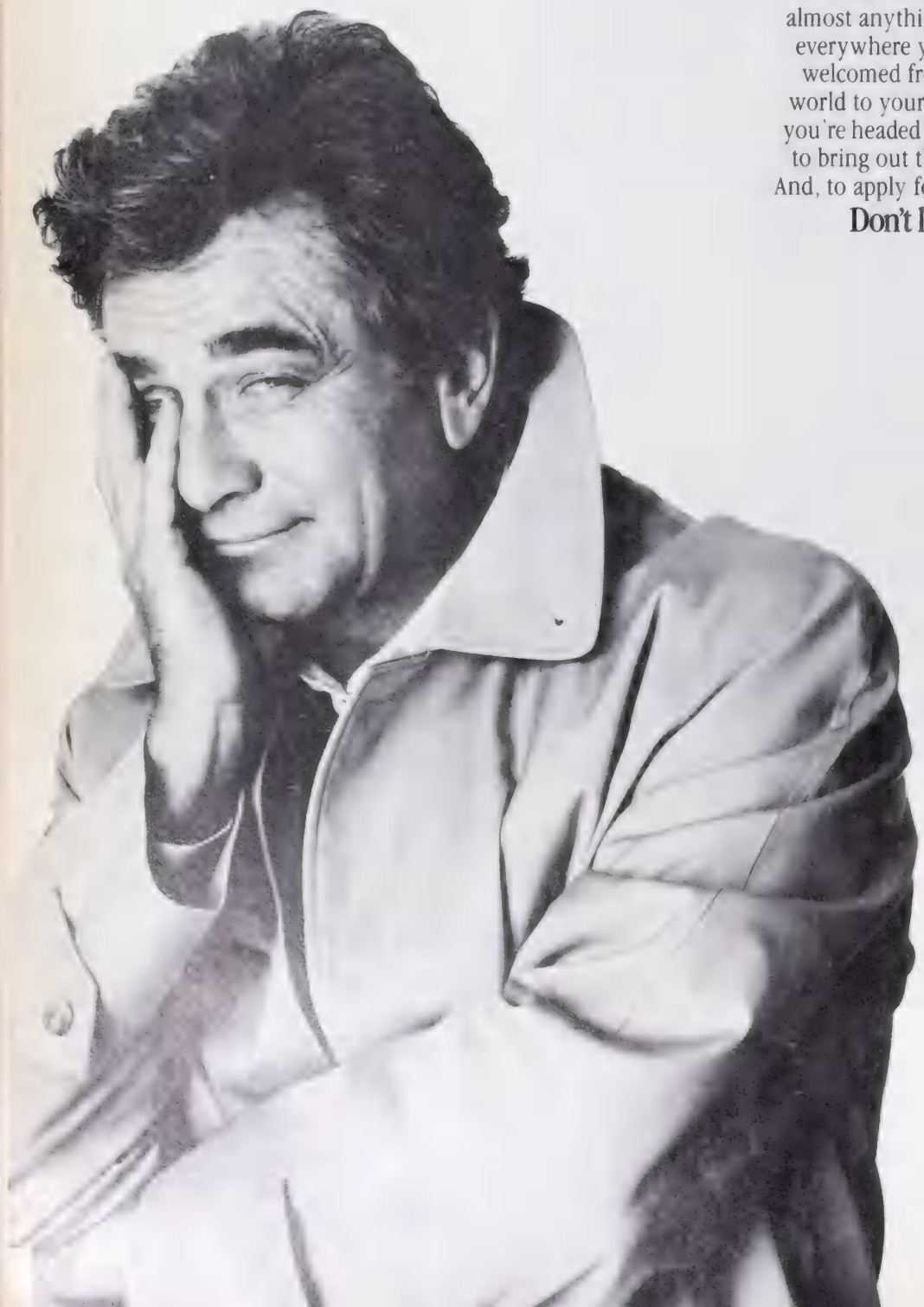
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TRAVEL

UPTOWN AND DOWN, NEW YORK'S SHOPS AND GALLERIES PROVIDE INSIGHT—AND ACCESS—TO THE BEST IN DECORATIVE ARTS

By SANDRA HART

There's a woman we know who descends on New York regularly to find those shops that savvy decorators tend to frequent. Faced with an ever-changing list of new names and neighborhoods, she hails a taxi driver willing to "do the town" at a set day rate. For this fee, he drives her to hidden doors in SoHo, the even newer NoHo, Tribeca, on to the alphabet avenues A, B, C, the latest nesting spots of young artists and artisans, and then heads uptown for another shopping spree.

It's more than worth the hunt to find the "artists' artists" in places like the Edward Thorp Gallery at 103-105 Prince St. in SoHo, where compelling contemporary work such as Anton van Dalen's applauded figurative street scenes might be on display. This gallery sometimes has live jazz at its openings, by the way. Another worthwhile stop is the Phyllis Kind Gallery at 136 Greene St. in SoHo, a mecca for quality folk art. (SoHo stands for "*So*uth of *Ho*uston St." NoHo is "*No*rth of *Ho*uston St." Tribeca is "*Tri*angle *be*low *Ca*nal.") Those in search of the decorators' favorite sources, take note of the following shops.



Cherchez features a nostalgic blend of table linens and linen dresses, sachets and unusual handcrafted teapots.

You can actually buy your own piece of New York at Urban Archaeology, 137 Spring St., where architectural details (ornamental facades, faces and forms on demolished buildings) range from under $100 to $3,500. Owners Gil Shapiro and Len Schechter have helped with some unusual transitions: an ex-ice cream parlor into a functional Art Deco kitchen, a demolished New York barbershop trimmed for a contemporary home. There are also jukeboxes, restored and rebuilt for $7,500, slot machines from $1,500 to $4,000, and other "toys" that have intrigued John McEnroe (the tennis player with a yen for a player piano), Barbara Walters (an Art Deco mirror), and actress Veronica Hamel (a footed bathtub).

Just a few steps away at 120 Spring St. is Evergreen Antiques, which specializes in 19th-century Scandinavian pieces with a sprinkling of 18th-century pieces. Painted pine tables, now the rage, run from $800 to $3,600. Once considered the "poor man's wood," pine was often grain-painted to appear more luxurious. A lady's round wooden travel case of painted pine with hand-wrought iron locks (c. 1830; $425), would make a nifty case in which to ship home smaller buys. A sister shop, Greene and Company, is uptown both in location (431 E. 73rd St.) and price tags ($1,500 for an antique Biedermeier chair to $15,000 for a special light fruitwood secretary). The uptown store specializes in select pieces from the short Biedermeier period (1800-1830) and also handles neoclassical antiques.

Scandinavian pine is also hot at J. Finkelstein and Son Antiques, 48 E. 12th St. It's definitely a family business that's been handed from grandfather to father to present owner. At Arnold Finkelstein's it's not unusual to hear a client say, "My mother bought from you on Delancey Street!" The Danish pine pieces here may be original or newly painted, with clean lines and the reasonable prices that have made the "poor man's wood" more versatile than ever. English dairy dressers, for instance, can be used as sideboards in a country kitchen; even a particularly handsome Danish dog sled (c. 1820) can now be considered a folk art form.

At Dean and Deluca, 121 Prince St., food has been elevated to an art form. You can, however, buy a soda, your choice of over 35 beers (cold), 50 kinds of mustard, 100 jams, 30 olive oils, or a partridge atop a casserole dish (French). A serious cook will fall for their herb and spice steel rack with 40 filled glass tubes ($125). And a fall cookout wouldn't be complete without their French suede cocoa-colored barbecue mitts lined in canvas for $24. Not only are all foods fresh and artistically arranged, but classical music plays in the background.

At Gear, 110 Seventh Ave., the inimitable country accent is on home furnishings with coordinated wallpaper, fabrics, linens, towels and a larger-than-life dollhouse with kid-in-mind fabrics and clothing. Almost everything is made in the United States (although some items are Italian), and while the numbers are impressive—600 wallcoverings, 100 fabrics, 24 color-coordinated lamp bases and shades, 42 kitchen Gear fabrics, 48 choices for children, 50 Gear bags—the most impressive fact of all is the smiling

(Continued on page 46)

TRAVEL

Continued from page 45

faces of the designer-trained salespeople who are always ready to help match and measure.

The Classic Gallery at 120 Thompson St. opens early September to retail shoppers. Up to now it has been "to the trade only." But their tiny showroom will be an eye-opener with cement furniture by an American designer in classic American lines and custom colors. Mitchell Behr, the shop's master, is also introducing classic woods, oak and pine, that have been treated with ivory or black stain to let the true wood grain show through. These pieces are stunning, but the pièce de résistance is a magnificent four-poster bed with black stain and ivory inlay.

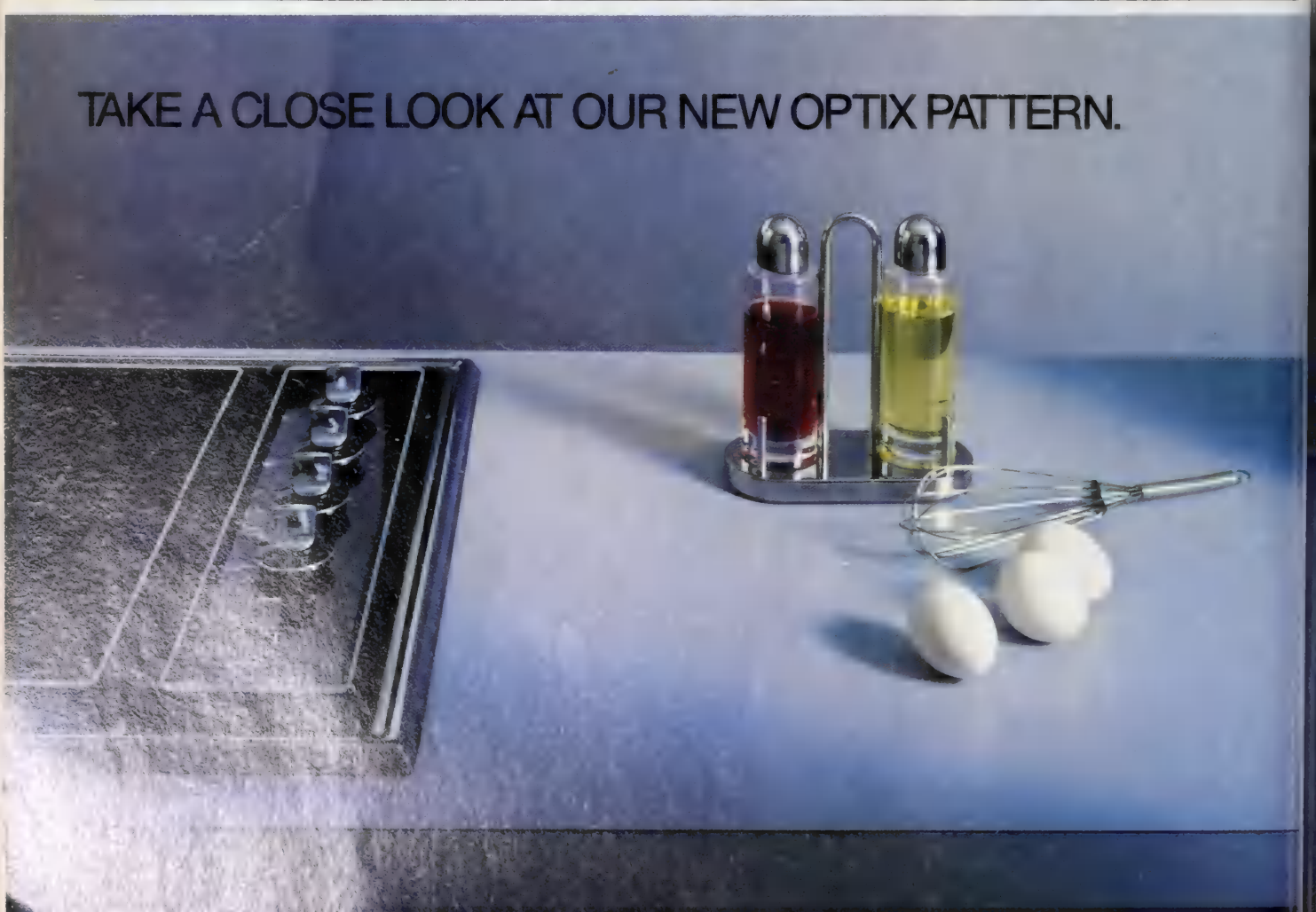
At D.F. Sanders on 386 W. Broadway, housewares and high tech furnishings are housed in a high-ceiling ultramodern loft setting. Emphasis is on fine designs, some from Europe others from the United States. Local SoHo artist Bill Gudenrath does hand-blown glass so original, it's by special order only. Octagonal, almost weightless, with pastel rims, they seem to float in the hand ($32 to $35). He also does a nine-inch glass vase for $150. There's black agate-on-slate pottery from Bennington, Vt. ($50 for a five-piece dinner set) and a similar design in a black matte finish with sleek, sophisticated lines, also $50 for a five-piece set.

Zona has a new location as of early September: 97 Greene St., just around the corner from their original Broome St. location, where owners Louis Sagar and Franci Reiss Sagar began five years ago with tonal Soleri windbells and hard-to-find environmental music tapes. Both tapes and bells remain . . . unusual Brazilian upbeat sounds like Caetano Veloso's "Cortes Nomez" and the Soleri bronze windbells from Arizona ($19 and up). Now items from Italy and elsewhere have been added to a "found objects collection." Items such as the spectacular blue-gray serena grigia stone tables with bases of alder wood ($675 to $1,500). The Italian travertine bowls and plates are unusual and striking in porous desert tones. Not to be missed is Jim Wagner's painted furniture with New Mexico designs in bright, primitive colors and shapes. A chest or wall cabinet is around $400.

Wolfman, Gold and Good Company at 484 Broome St. seems to favor the taped concerts of Vivaldi, as do Ed and Al. Ed and Al are two (former) ASPCA feline fortunates who now reside in large wicker baskets from Spain. There's a pickled bamboo picnic hamper for $50, and free-form driftwood planters for $87.50. Pottery and glassware are from France, England, Italy, Spain and the United States; the trained eye spots oversized Italian ice cream dishes for $5, and French shot glasses with gold rims that translate into Art Deco salt and pepper holders ($11 the pair).

Ad Hoc Software at 410 W. Broadway, concentrates mainly on bed and bath items and linens made of natural fibers from France, Italy and the United States. Partners Julia McFarlane, Mimi MacDougall and Judy Auchincloss try for simplicity and modern lines in their designs. Mimi MacDougall states, "We have a specific look . . . clean, simple, straightforward, in colors of white, black, gray and red. We try to stick with the primaries."

For fall, there are striking Italian black linen and cotton sheets; striped Italian cabanas for $155 that turn into clever cabana-closets. Their strong colors this season are yellow and gray or yellow and white striped linens, red or blue waffle-



weave blankets from Italy, and geometric blue and gray wools from Britain.

UPTOWN SITES

Elizabeth Eakins Inc., 1053 Lexington Ave. at 75th Street, is living proof you should have paid attention when grandmother braided, wove and hooked rugs. Elizabeth—yes, there really is one—has turned pro with grandmother's lessons and a few she picked up at art school. There are seemingly infinite choices in pattern and color. All materials are natural, either wool or linen; and all work is hand-done. Woven rugs are $24 to $40 per square foot; braided, $100; hooked, $100.

The hardware store to end all hardware stores is Kraft at 306 E. 61st St. This is the domain of Stan Saperstein, president, who enjoys showing the differences in the 27 types of towel bars. The runaway favorite has to be the three-bar towel warmer ($480, and it's what everyone wants for Christmas). This is a full-service house that customizes solid brass pieces in an on-location studio, and has hand-painted porcelain sinks and tubs made in Italy and Germany. All their styling is European, including a French faucet of 24k gold and brushed silver for $1,000, and a 24k-gold-plated and nickel shower head for $2,000. While Mr. Saperstein smiles at the memory of the 10 palaces he has done in the Middle East—one with 120 doorknobs to the tune of $22,000—he and his staff genuinely care that "when a person comes in, they are interrogated . . . not to sell them what they don't need, but to sell them what they really need."

The English Way, at 115 E. 60th St., might also be called the Irish Way, since much of the furniture is Irish country pine that's taken to Cross Green, owner Tony Vincent's farm in Staffordshire, England, for restoration. Reproductions from the 18th and 19th centuries are made there as well: an English court cupboard, an Irish sleigh bed, English saloon cupboard, Irish fiddle-front chest and an English spice cupboard. Barbara Wren's artistry with wicker is another attraction here. She sprays Lloyd Loom chairs in a neutral tone then concentrates pastel sprays at will, accenting all with watercolor pens (prices average $275). The store also features christening dresses of cotton and lace from both the Edwardian and Victorian periods (cost about $200) that have been starched to perfection. But it's the framed botanical prints from England (c. 1840) that manager Betty Fitzenrider feels she may not have in the store longer than they take to unwrap and tag ($150 to $200). "But we always have our very generous scoops of potpourri for one dollar," Ms. Fitzenrider assures.

One of the best kept shopping secrets is the reproductions and exclusive gifts for sale at the Metropolitan Museum of Art on Fifth Ave. (between 80th St. and 84th St.), the largest museum of art in the western hemisphere. For instance, 19th-century botanical prints from the Horticulture Society of London come framed ($68 each) or unframed ($12.50 each); coveted prints by Redouté are $78 framed, $12.50 unframed. A perfect baby gift is the sterling silver 18th-century reproduction Pap set (feeding bowl, cup and spoon for $315).

Although no pun is intended, the manager of Diane Love Inc., 851 Madison Ave., neatly described the charms of this eclectic boutique when she said, "We have things that Diane does find on her travels and . . . loves." The objects of Diane's affection are silk fantasy flowers made in France and the Orient—so striking and original that the Metropolitan

(Continued on page 48)



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TRAVEL

Continued from page 47

Museum of Art has used them in period rooms. (These silk flowers are meant to be interpretations, not exact reproductions of the originals.) They can find their way into your rooms for prices from $26 to $1,500 and up. This love of the Orient comes through everywhere . . . in antique Japanese kimonos (c. 1920) and antique Japanese haori (shorter robes) that range from $175 to $380, and in envelope evening bags of the finest Japanese ceremonial brocade with specially designed chain handles ($80). There's also Art Deco furniture from France in dramatic red and black rattan (c. 1920); French Art Deco lamps from about the same period and a French wine table (c. 1880). They also have antique Japanese furniture. Very special are the English pewter originals, crafted by Archibald Knox who designed for Liberty of London at the turn of the century . . . a cake dish (c. 1910) priced at $350, a biscuit box for $750.

When all's been seen and shopped, do what true New Yorkers do . . . head to Bloomingdale country at 1000 Third Ave., but never on Saturdays!

From September 12 to November 3, they're doing an Italian promotion that promises to be *bellisimo*. Barbara Deichman, their furniture fashion director (and resident genius), is in charge of the sensational seven "model rooms" on the fifth floor.

During this "Ecco L'Italia" seven-week spectacular, one of the rooms will be a modern Roman apartment built around black marble decor. Another room is a 17th-century Tuscan farmhouse bedroom, complete with canopied bed, dark ceiling beams, terra-cotta floors, stucco walls, and fabrics of deep red paisley. Our favorite is a "resort cave" in Sardinia—cavelike terra-cotta and stucco free-form "rooms" with sofas integrated into the "wallscape." It's as original, inspiring and dramatic as the country itself.

FAIRS AND FESTIVALS

In the fall, the streets of New York come alive with street fairs. Almost every weekend, some block association somewhere is stopping traffic and encouraging neighbors to scour closets for sellables, and inviting local artisans to display their creative best. Of course there are also food carts, jugglers, jazz groups and

(Continued on page 51)

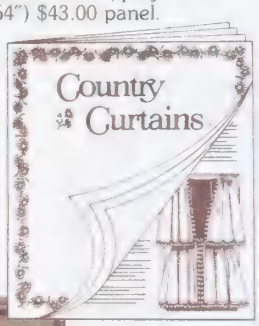
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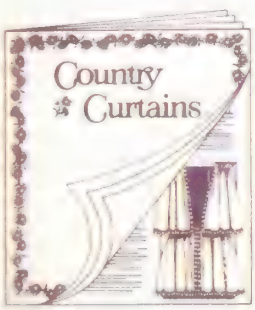
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TRAVEL

Continued from page 48

impromptu plays.

Some of the biggest and best are the One World Festival at Second Ave. and 35th St., September 7 and 8; the TAMA County Fair (Third Ave. Merchants Association), on Third Ave. from 14th St. to 34th St., Sept. 8; the Washington Square Outdoor Art Show in Greenwich Village (Washington Square Park), August 31 to September 2 and September 7, 8, 14 and 15; the Feast of San Gennaro, on Mulberry St. in Little Italy, September 12 to 22.

The New York Convention and Visitors Bureau happily provides a free quarterly calendar of events as well as maps and shopping guides. Contact them at: 2 Columbus Circle, NY 10019. Phone: (212) 397-8222.■

MORE SHOPPING RESOURCES TO NOTE

- *J. Garvin Mecking,* 72 E. 11th St., NYC 10003 (primarily to the trade)
- *Limited Editions,* 253 E. 72nd St., NYC 10021
- *Jenny B. Goode,* 1194 Lexington Ave., NYC 10028
- *American Country Store,* 969 Lexington Ave., NYC 10021
- *Mediterranean Shop,* 876 Madison Ave., NYC 10021
- *Cherchez,* 864 Lexington Ave., NYC 10021
- *Cache Cache,* 758 Madison Ave., NYC 10022
- *Trevor Potts Antiques,* Inc., 1011 Lexington Ave., NYC 10021
- *John Rosselli Antiques,* 255 E. 72nd St., NYC 10021 (to the trade only)
- *Sointu Modern Design Store,* 20 E. 69th St., NYC 10021
- *Gordon Foster,* 1322 Third Ave., NYC 10021
- *Bridge Kitchenware Corp.,* 214 E. 52nd St., NYC 10022
- *Linda Horn at Fred Leighton,* 781 Madison Ave., NYC 10021

Ms. Hart is the author-editor of The Best of the Caribbean *(published each fall by Fisher Annotated Travel Guides). Her travel articles have appeared in* New York, Town & Country, Vogue, Cosmopolitan *and* Penthouse.

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TOM YEE

Arnold Copper blends beautiful old things with art indigenous to South Carolina.

There's a variety and vigor in interior design today, and what better place to experience it than in the decorator show houses produced across the country. This year we honor the successful efforts of show house chairmen and their roster of designers who have given the American public one of the best performances ever. From Ohio to South Carolina, from Boston to Chicago, we salute 10 award-winning rooms selected by a panel of our editors and distinguished experts from the standpoint of design, livability, appropriateness and innovation: Mario Buatta, designer; Barbara D'Arcy, vice president/director of merchandise presentation, Bloomingdale's; Prof. Stanley Barrows, director, Interior Design Dept., Fashion Institute of Technology.

Above: On behalf of the Charleston Symphony Orchestra League, New York City interior designer Arnold Copper came up with this celebration of traditional 18th-century Charleston, S.C., style. He's created a drawing room that reflects "the beautiful old inherited things the plantation owners put in their town houses to emulate the trends of England and the Continent," says Mr. Copper. The walls are handpainted with an oil-base paint diluted to the transparency of watercolors and striéd to match a blue damask on the little French armchair. A neoclassic approach to dealing with tall windows involves picking up the hem of handkerchief-weight fabric, giving it a twist and tacking it to the side, off the floor. For more decorating drama, the following pages present a great variety of ideas to inspire you.►


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SHOW HOUSE PORTFOLIO

Contents

HB AWARDS 10 BEST SHOW HOUSE ROOMS
A salute to prizewinning rooms by top designers around the country

Arnold Copper 53
South Carolina

Alvin M. Greenbaum 58
New Jersey

Susan Katz and John Craft 59
Georgia

Antony Childs 59
Washington, D.C.

T. Keller Donovan 59
New York

Vivian Strickland 60
South Carolina

Judith Sandler and Ann Dick 60
Massachusetts

Phyllis Hill 60
Illinois

Bob Bishop 61
Ohio

Beverly Ellsley 62
New York

Decorating and Design: Starting a Show House In Your Community 65
It's easier than you think and a great way to raise money for charity

Countrywide Guide to Designers
From sea to shining sea. . .a designer for every taste and budget

Northeast 67

Midwest 72

South and Southwest 72

West 74

Show House Product Information 78





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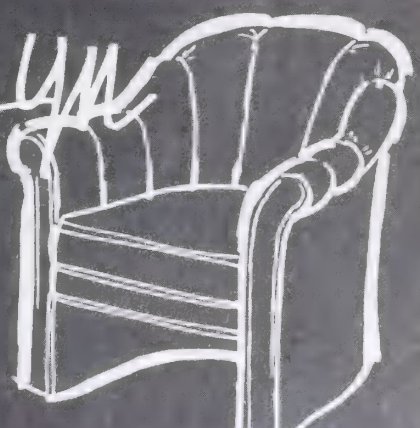
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Historicism makes a comeback— was it ever away?





The reconstruction of Colonial Williamsburg is one of the great architectural and decorative feats of our century. Here—in homes, shops, inns, official buildings, a church, even a rare Christopher Wren—is the authentic reincarnation of the look and feel of an 18th Century American town.

Most amazing to the casual viewer is the variety of furnishings and decor that comprise the "Williamsburg style:" works of the most sophisticated English and Continental artisans; and extraordinary developments by new Colonial craftsmen. This exhilarating profusion may account for the vivacity and pertinence of Williamsburg both as a "social museum" and as a modern-day source of decorating ideas.

A few years ago it might have seemed that modern rooms using historic styles were—or should be—"out." To some, "period" was not a nice word. (Possibly "exclamation point" was more what they were after in their rooms.) This attitude may have been an over-reaction to the sort of interiors that sought to recreate total period ensembles—rooms where even the ashtrays had to be Louis Quatorze or else.

But the use of "borrowed" historical moments in every sort of real decorating scheme has been a continuing feature of most well-put-together homes, even the avant garde. Whether the "history" is very personal or sentimental—Aunt Lucy's chair, say—or merely reflects an individual taste or interest in some past style or fashion, what seems new and modern about the current vogue for "The Past" is its self-assured pluralism. A feeling that, well, really—anything *can* go. So that you find surprising juxtapositions of eras and epochs. Things are now put together that just a few years ago would have been decorating no-no's but that today are met with resounding yes-yes's.

Which brings us back to Williamsburg, where a similar mixing can be discerned. The two Queen Anne chairs shown in the small pictures here are an example. The elegant wing chair is covered in Schumacher's sophisticated *Jones Toile*, reproduced from a 1761 English document; the side chair's seat is covered with a linen-and-cotton *Onion Resist* print, based on a mid-18th Century resist-dyed document. In feeling, these two fabrics are a world apart yet both are authentic *Williamsburg*® reproductions. (And both, incidentally, are among Schumacher's perennial best-sellers.)

The inviting entrance corner of the modern flat shown at right was designed by Sarah Tomerlin Lee and combines *Williamsburg* and an almost casual melange of past eras to



supply instant warmth to an otherwise coolly modern space. The unique Federal settee is upholstered in *Floribunda*, a *Williamsburg* floral cotton; the bamboo-striped wallpaper and draperies are *Tsuno*, of Oriental inspiration that provides a perfectly compa ble backdrop. From other eras, the Persi rug, the marble tiles, the drapery trim, t wall accessories, even the divided moldi sandwiching a paper border—all join to d liver a decorating eloquence that seer timeless yet very much "now."

Sarah Lee recalls that on her first visit Colonial Williamsburg as a college stude she was told that the Rockefellers put th money into the restoration of Williamsbu rather than some more famous city becaus was a sleeping beauty waiting to be broug to life. For designers and decorators, that an attitude that they bring to almost any roc —a place that seems to be waiting for them bring it to life.

For almost half a century, Schumach has been working with Williamsburg cu tors to bring to life the wide variety of 1 Century fabrics that have added to the creation of its authentic spirit. Directing p duction at mills throughout the world as w as in its own mill, Schumacher has brou new techniques to the reproduction of r examples of the fabric art of the p Whether it's Williamsburg, or any other n ment in decorating history—designers a decorators know that for an authoritat clutch of samples, the best place to go "surely, Schumacher."

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HB AWARDS 10 BEST SHOW HOUSE ROOMS

Updating the rooms in grand old houses selected for decorator showcases presents new challenges for dealing with scale, light, arrangements and comfort. But the real trick is making it all work in real-life rooms like yours.



WILLIAM P. STEELE

The scale of the windows and the revived appreciation for architectural detail led Alvin M. Greenbaum to select a contemporary fabric with which to carry out a traditional scheme that still has vitality and charm *(above)*. The quantity of fabric is controlled by keeping it within the windows' ivory-toned frames.

Decorating dash describes the impact of the four rooms shown here. Alvin M. Greenbaum of Greenbaum Brothers, Paterson, N.J., produced a front parlor *(above)* for the Junior League of Central Delaware Valley that pairs colors we haven't seen together in a long time: a seafoam-green wavy stripe and a shimmering aqua that stretches the senses. The stripe covers the sofa and hangs in a swagged valance; the pale aqua makes up the drapery. The French armchair covered in soft blue is paired with the sofa and curtains, then is contrasted with intense bottle-green wallcovering.

Susan Katz of Design Link Services and John Craft, both of Atlanta, teamed to bring a cozier feeling to a very large living room *(opposite top)* for the Junior Committee of the Atlanta Symphony Associates. To control the spaciousness they first papered the entire room a buttery yellow. Then choosing slightly outsized furnishings, they made three seating arrangements. Mirrored paneling over the mantel reflects a window's light.

The library of the former Iranian ambassador was selected by designer Antony Childs of Washington, D.C., for the National Symphony Orchestra's Decorators' Show House *(opposite, bottom left)*. Choosing to preserve the architectural beauty, Mr. Childs had louvered fans made for the windows. Using a traditional European bookcase treatment he made silk over-panels.

T. Keller Donovan of New York City had 13-foot-high ceilings that he offset by painting the walls a rich blueberry-blue in the living room *(opposite, bottom right)* for the Cashelmara Designers' Show House, Glen Cove, N.Y. Mr. Donovan left the 10-foot-high windows essentially plain, using simple swags and jabots. The touch of genius lies in the graphic impact of 30 acrylic-framed pages of Japanese samurai cloak fastenings taken from a book and positioned on a single wall.►

OPPOSITE PAGE, CLOCKWISE FROM TOP: WILLIAM P. STEELE, TOM YEE, JOE STANDART













HB AWARDS 10 BEST SHOW HOUSE ROOMS

Today's show house rooms are appealing on a human scale as designers turn grand rooms into cozy, intimate corners



BOB GRABEMAN

"High Victorian" describes the 1871 house selected by the Dayton Philharmonic Women's Association Designers' Show House held in Dayton, Ohio. Centerville Design Associates brought a cool feeling to a bedroom by contrasting deep green walls with brilliant white fabric. A chaise in romantic wicker and a flower-filled basket summerize the hearth.

Attention to decorating details produces the inspired, award-winning room. In Vivian Strickland's enchanting sun room *(opposite top)* done for the Women's Symphony Association of Columbia, S.C., the inventive touch is in the painted sisal matting she put down to cover up a badly patched floor. A c. 1840 Irish hutch, stripped and waxed, is filled with Italian pottery and some majolica.

Judith Sandler and Ann Dick of Sandler-Dick Associates, Newton, Mass., decorated an octagonal-shaped library *(opposite, bottom left)*, using its hub-and-spoke beamed ceiling as a backdrop for the sun, the moon and the stars (not shown). A cheery, warm red enhances bookcases that wrap the room. And, for modern zest, they chose fresh, bright white for the armchair and a lacquered, gauze-wrapped table. The library was part of The Junior League of Boston Decorator Show House.

Turning liabilities into assets is the heart of smart design. Such was the situation encountered by Phyllis Hill of P.S. Design Inc. of Chicago. The bedroom she undertook to decorate for the Park Ridge Youth Campus Designers' Show House in Park Ridge, Ill. *(opposite, bottom right)*, contained some unattractive paneling. "I decided to use a strictly architectural approach instead of throwing a lot of fabric at it to cover it all up," says Mrs. Hill. She whitewashed the whole room, covered the windows with unbleached sheeting and designed a four-poster bed whose stark structure harmonizes with the wide plank paneling.

Centerville Design Associates of Centerville, Ohio, worked in a large Victorian house, turning a third-floor bedroom into a cool and freshly contemporary space. Playing on the verticality of the room—ceilings 13 feet high—they kept the scale of the furnishings low and the textures all natural. "Wicker, a white chintz so wonderfully glazed it resembles leather, deep green walls and a set of large botanicals brightened a room that could get lost in its own shadows," says Bob Bishop of the project done for the Dayton Philharmonic Women's Association Designer's Show House.►

OPPOSITE PAGE, CLOCKWISE FROM TOP: TOM YEE, JESSIE WALKER, ERIC ROTH

HB AWARDS 10 BEST SHOW HOUSE ROOMS

A quirky little space is reborn as an all-in-one bedroom-apartment



Decorator Beverly Ellsley managed to tuck an entire world inside an alcove slightly wider than a twin mattress.

It all had to do with a dumb little window placed four feet off the floor," says Beverly Ellsley of Beverly Ellsley Interiors, Westport, Conn. "It was a make-or-break peculiarity of the room I drew at the Kips Bay Boys' Club Decorator Show House in New York. I had to do something that would overcome this awkwardly placed window. So I did a 'total immersion' bedwork area with everything in reach: mini-fridge, TV, stereo, file drawers, clothes storage and nine-inch-deep bookshelves on two sides. It *all* fits in a highly compact four-by-ten-foot space!"

The width of the bed alcove is a twin-size mattress plus nine inches. Mrs. Ellsley painted a charming pull-down shade to mask the unattractive view from the window, which is now, set like a jewel, the room's asset.■

FOR MORE DETAILS SEE SHOW HOUSE PROJECT INFORMATION, PAGE 18


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ON DECORATING & DESIGN

THE SHOW HOUSE IS NOT ONLY A FORUM FOR DESIGNERS' TALENTS—IT HAS PROVED HIGHLY PROFITABLE AS A CHARITY FUND RAISER

According to people experienced in these matters, there is simply no better or faster way to raise a large amount of money than to stage a decorator show house. This from Diantha Nype, public relations director of the prestigious Kips Bay Boys' Club Decorator Show House, which has been held in New York City every spring for the past 13 years.

How much can be raised? While the amounts will vary from city to city and from year to year, a rough rule of thumb has it that for every $20 invested by the sponsoring charity a yield of $60 to $80 is expected. A return such as this becomes increasingly significant in view of certain recent tax proposals by the Reagan administration that threaten to remove the deductibility status of many traditional funding sources. In many instances there are one or two major underwriters whose contributions make the show house possible. Were these tax-deductible incentives to be removed, though, a show house would still provide revenue.

How is it that a two- or three-week show house run can return such profits? It can because there's more to running a decorator show house than meets the eye. First, there is the multiplicity of funding sources that go beyond the draw of the gate or the attendance. Foremost and often most lucrative of these sources is the "silent auction" where objects donated by participating decorators, their vendors and private individuals are bid on, providing pure profit to the sponsoring charity. This year, estimates of Kips Bay's silent auction approached $175,000! The second most important source of funding is the journal, funded by the design community.



Room design: Leah Lenney and Barbara Ludvigsen, Decoration Day Ltd.

Due to printing deadlines the advertising revenue taken in for the show house journal can indicate the success of the show house even if it is to be held months later. The remaining monies come from sales of tickets to the show house's gala opening (which can be substantial) and, of course, the public's participation makes the difference. Well, how much is possible? The first year of The Rogers Memorial Library Designer Show House profits were two to three times larger than even its most enthusiastic organizers had dared hope for. And this year Kips Bay may hit $1,000,000.

If you are tempted to try it yourself in your own city or town, here's how to go about it.

Plan ahead. It will take about a year to produce a show house, whether it's the first in your community or the eighth.

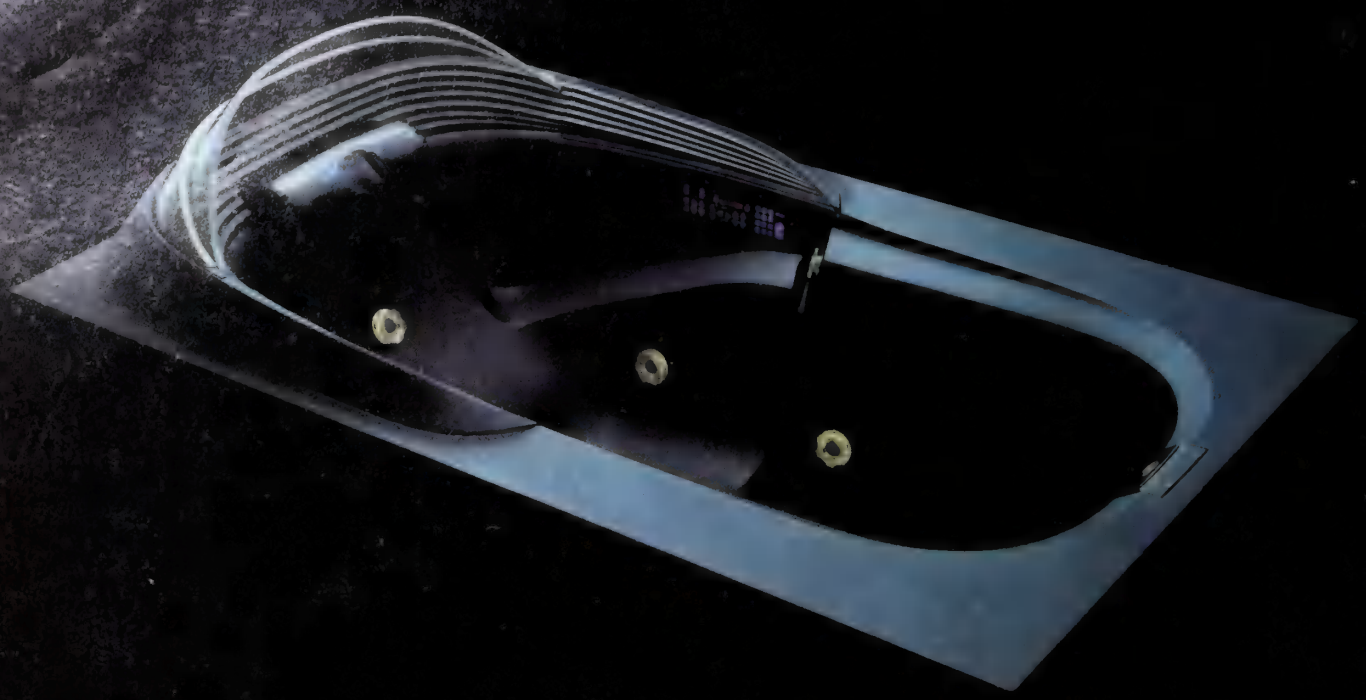
The first step sounds easy but isn't: Choose the charity you wish to benefit. They don't all jump at the chance. Mrs. George Semerjian, who masterminded the highly successful and glamorous Rogers Memorial Library Designer Show House in Southampton, N.Y., was turned down by three other charities before the board of trustees of the library agreed to go along with her plan. Her experience in establishing a first-time show house could serve as an interesting and effective model for show houses elsewhere throughout the country. Mrs. Semerjian's husband, a successful contractor, offered one of his own properties as the show house's site: the 30-room von Stade estate. Mr. Semerjian assumed the costs of preparing the house for the New York City-based decorators and designers who would end up doing the house proud. In 1985, however, the Rogers Memorial Library Show House will be given in the residence of the late Cordelia Biddle Robertson, so whatever investment is required to make the house "camera ready" will be assumed by the library's board of trustees.

What kind of house makes the best show house? There are several factors: parking, parking, parking—in other words, *location* that takes private cars and public transportation into consideration. Access to the house cannot be stressed too highly. Not only do you want the public to be able to get at it, you want all the "behind-the-scenes" goings-on to go smoothly.

A house with a good "draw" for the public might have a famous name attached to it, or there might be some other appeal to the romantic imagination that will pique the public's curiosity. Large mansions give good shows but then so do intimate town houses. Sometimes a real

(Continued on page 81)

RANDY O'ROURKE



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COUNTRYWIDE GUIDE TO DESIGNERS

As a special service to help you find an interior designer whose talents match your needs, we've compiled detailed information about the style, fees and work methods of some of the nation's most talented professionals

There are few decisions as personal as the selection of an interior designer. Depending on your needs, there are several ways to work with a designer. You may just want to have a general consultation to give you some basic guidelines. You might ask a designer to draw up an overall plan for a long-range project to be done one room at a time. A designer can completely rearrange your space and redecorate from scratch or simply provide ideas for updating what you already have. In any case, when meeting with an interior designer remember to be prepared with examples of what you like—magazine clips are particularly helpful—so he or she will understand what you want.

How to find a suitable designer? Consulting designer credits in decorating magazines, as well as checking with friends whose homes you admire are good methods. However, if unsure whether a designer understands your needs, search on until you feel that the chemistry, communication and budget are right. To help you in this all-important selection process, we have compiled this sourcebook of interior designers. You've already seen the work of many of these professionals on our pages. Others are up-and-coming talents. While this is a national directory, the heaviest concentration is in New York City, which is the center for the interior design business in this country. Keep in mind that many designers will work anyplace where there are clients who are willing to pay their fare. (ASID: American Society of Interior Designers; ISID: International Society of Interior Designers.)

NORTHEAST

Bruce Bierman
Bruce Bierman Design
29 West 15th St.
New York, NY 10011
(212) 243-1935
Bruce Bierman's projects range from apartments to large-scale projects working from the outside in, including plans for houses, additions, kitchens and baths, as well as interior detailing. Bruce Bierman creates interiors that are simple and architectural, yet warm and inviting.
Fee: Design fee plus commission on purchases.

Susan Bishop
Susan Bishop Interiors
Baldwin Hill
Washington, CT 06793
(203) 868-0652
"To create an environment of romance, comfort and elegance, but one in which there is an underlying simplicity of design," is how Susan Bishop describes her style of decorating. Her schemes are guided by a respect for the client's lifestyle, taste and space. She especially enjoys working with fine antiques from all periods.
Fee: $90 per hour, plus a commission of 25 percent on the cost of goods and services; $3,500 minimum, taken as a retainer.

Susan Blydenburgh
Verlaine, Inc.
128 North Main St.
Providence, RI 02903
(401) 274-1130
The design division at Verlaine, a design resource center, is involved in "projects as diverse as the clientele and their homes," including traditional, contemporary and eclectic styles. They especially enjoy working on historic homes, saying, "respect for the dwelling, be it old or new, and for the lifestyle of the people who will live in that space, is a significant consideration in the development of a Verlaine design concept."
Fee: Hourly fee depending on the task involved.

Samuel Botero Associates, Inc.
Represented by Decorator Previews
PO Box 1482
Murray Hill Station
New York, NY 10156
(212) 777-2966
Sam Botero's specialty is elegant rooms that are perfect for entertaining. His rich colors, exquisite eye for antiques and finishing touches such as fine art and beautiful chandeliers, make his rooms inviting enough for royalty.
Fee: $750 per room. Charges retail.

Joseph Braswell
Braswell-Willoughby Inc.
170 East 61st St.
New York, NY 10021
(212) 744-9090
Braswell-Willoughby's clients often prefer a contemporary background with antiques used as "character reference," though each project is individual. "Generally we implement the architectural character of our projects and furnish accordingly," is how Mr. Braswell describes his manner of tackling a job, whether it be renovating the interior of a private cruise ship or restoring an old farmhouse.
Fee: Retail on all furnishings, plus a design fee based on 33⅓ percent of all structural work involved.

(Continued on next page)

GUIDE TO DESIGNERS

Continued

Ronald Bricke & Associates
Represented by Decorator Previews
PO Box 1482
Murray Hill Station,
New York, NY 10156
(212) 777-2966
Although Ronald Bricke is known for his wonderfully airy English drawing rooms, he uses the same type of furniture in his contemporary designs—overscaled club chairs, large coffee tables and slipcovered sofas. Mr. Bricke uses only essential pieces in his rooms—so that even the largest pieces in the smallest rooms never seem crowded or give an overwhelming effect.
Fee: Retail.

Thomas Britt, Inc.
15 East 63rd St.
New York, NY 10021
(212) 753-4430
Thomas Britt enjoys coordinating beautiful antiques with comfortable contemporary furniture for a classical look. He works to create an established beauty that accommodates contemporary living and believes the end of this century will see a revival of the classical genre.
Fee: Retail.

Mario Buatta
Mario Buatta, Inc.
120 East 80th St.
New York, NY 10021
(212) 988-6811
Mario Buatta is best known for his imaginative use of color, pattern and a myriad of charming details to create wonderfully romantic rooms that have an understated elegance and look as though they've been lived in for centuries. While Mr. Buatta's special preference is for the 18th century, he says, "I like to combine the best of yesterday with the best of today to create a stage setting in which my clients can play out their lives in comfort." He believes rooms should grow and change to reflect their owners' lives, and often works with his clients on an ongoing basis.
Fee: Retail.

Mr. Arnold Copper
Copper and Company
872 Madison Ave.
New York, NY 10021
(212) 737-5213
Mr. Copper believes that the business of an interior designer is to interpret the personality and aesthetic sense of his clients so that their home is where they really feel at home. "I think a room devoid of color is like a person with no character. A room should not be overdecorated or overstuffed. It should be a living, breathing space in which the owners feel free to follow their inspirations and add to later," he says.
Fee: $100 per hour and $500 per day for consultation.

Gary Crain
Gary Crain Associates Inc.
211 East 70th St.
New York, NY 10021
(212) 734-7847
The design firm of Gary Crain Associates describes its basic style as an updated version of period English rooms, using fine antiques for a comfortable lifestyle.
Fee: Retail. ASID

Abbey Darer
Abbey Darer Interior Design
17 West 54th St.
New York, NY 10019
(212) 307-0067
Abbey Darer offers a complete design service dedicated to interpreting the personal lifestyle of the individual client. She enjoys working with scrubbed-pine antiques and soft colors.
Fee: Structured on size of project and time involved.

Robert Denning & Vincent Fourcade, Inc.
125 East 73rd St.
New York, NY 10021
(212) 759-1969
Robert Denning & Vincent Fourcade, Inc. is a highly respected decorating firm established in 1961. The partners ". . . make a specialty of involving ourselves with a lot of room architecture and flattering lighting, and prefer to use antique furniture, except for upholstery." Messrs. Denning and Fourcade believe in working closely with their clients.
Fee: Standard retail markup; additional fee for items purchased at auction. No set rate, although it can be arranged at $125 per hour, or $1,000 per day plus expenses for out-of-town consultation.

Dexter Design Inc.
133 East 58th St.
Suite 804
New York, NY 10022
(212) 752-2426
The team of Barbara Schwartz and Barbara Ross describe their style as "contemporary with clear, clean lines and surfaces, with an emphasis on maximizing available space, especially through the use of built-ins." Antiques from colonial America and western Europe and original works of art and pottery are often used.
Fee: Percentage above retail or $125 per hour/$1,300 per day. Flat fee for jobs over $400,000. ASID

William Diamond
William Diamond Design
115 East Ninth St.
New York, NY 10003
(212) 473-3544

Pauline Feldman–William Diamond Design
285 Hewlett Neck Road
Woodmere, NY 11598
(516) 374-3277
William Diamond Design (or when working in conjunction with Pauline Feldman, Pauline Feldman–William Diamond Design) specializes in complete architectural design renovations and decoration of homes, lofts and apartments. The firm's designs range from 18th-, 19th- and early 20th-century restoration work to very modern and futuristic work. Mr. Diamond says, "Because of the high cost of renovating and decorating, we try to achieve a timeless quality in all of our work."
Fee: Retail on fabrics, wallpaper and trim; cost plus 30 percent commission on items ordered through their offices; 20 percent commission on construction costs.

George Doan
George Doan, Inc.
117 Queen St.
Philadelphia, PA 19147
(215) 467-4500
Especially known for his interest in historical houses, George Doan creates interiors that range from museum-quality restorations to ultramodern environments. "Our main concern is that the furnishings reflect the personality of the client and architecture with which we're working," Mr. Doan says. "If clients have good furniture we're happy to use it."
Fee: Non-refundable or deductible consultation fee plus retail markup.

Carole Douglass
Carole Douglass Inc.
1185 Park Ave.
New York, NY 10028
(212) 722-1091
Carole Douglass provides her clients with a total design service—drafting, rendering floor plans, and, if needed, renovation and construction. She aims for a slightly "undecorated look" that should express the personality and wit of the owner. The designer says, "My favorite look is a balance of English country style with lots of American overtones."
Fee: Retail

Melvin Dwork
Melvin Dwork Inc.
405 East 56th St.
New York, NY 10022
(212) 759-9330
Integrating architecture into his interior designs and lighting is one of Melvin Dwork's strengths. He then uses fine

antiques, never reproductions, to furnish his projects, often designing his own pieces.
Fee: Design concept fee that varies with the job, and list price. ASID

Beverly Ellsley Interiors
87 Redcoat Road
Westport, CT 06880
(203) 227-1157
Beverly Ellsley Interiors does construction design and general contracting as well as interior design work and can do renovations. "We prefer large residential renovations," Beverly Ellsley says, "in which we set the architectural scene and select the furnishings and antiques."
Fee: A percentage above wholesale plus an hourly rate.

Mark Epstein Designs Inc.
340 East 66th St.
New York, NY 10021
(212) 734-1792
Whether creating a new space or renovating an existing one, Mark Epstein's goal is a clean, functional environment. The inclusion of art and antiques adds the personal note that reflects the client's style.
Fee: 30 percent markup over net costs, but individual projects often require a special fee schedule. ISID

Arthur Ferber
16 West 16th St.
New York, NY 10011
(212) 929-7757
Arthur Ferber describes himself as "an eclectic designer, working basically in the modern idiom." Total-space planning is his specialty.
Fee: Retainer plus 30 percent commission on all purchases.

Janice Gewirtz
Innerspace Design, Inc.
220 East 60th St.
New York, NY 10022
(212) 371-1839
Each of Innerspace's design solutions is directed by the client's needs. The firm specializes in the design of video and media rooms. "At Innerspace we prefer to work at total-space planning and decorating with an emphasis on the functional use of space," Janice Gewirtz says.
Fee: Design fee plus 24 percent of all purchases.

Mariette Himes Gomez
M.H. Gomez Associates, Inc.
241 East 78th St.
New York, NY 10021
(212) 288-6856
Mariette Gomez describes her style of decorating as "comfortable, well-planned and tasteful." She is especially well known for skillfully mixing upholstered pieces, fresh fabrics and antique accents to achieve interiors with an understated elegance.
Fee: Retail. ASID

Carolyn Guttilla/Plaza One
PO Box 670
Locust Valley, NY 11560
(516) 671-9280
"My approach to a new assignment is with no preconceived ideas of how it is to be but rather to observe and listen," says Carolyn Guttilla. She considers the nature of a space, its architecture and light, and how her clients perceive the use of the rooms, as the basic elements of her design. Her clients' accessories or collections are carefully integrated with the ongoing project because Ms. Guttilla believes that, "It is in this 'finishing' process that the uniqueness becomes their own."
Fee: Minimum budget $50,000. Client is charged between 27 percent and 35 percent (depending on amounts purchased) increase over the wholesale cost.

Robert S. Hart Interior Design
237 E. 54th St.
New York, NY 10022
(212) 223-0384
"We believe that a vital, cosmopolitan person will require an equally urbane home with an emphasis on comfort," Robert Hart says. He often likes to combine antiques with "cutting edge" modern pieces. Robert Hart welcomes the challenge of jobs involving total-space planning.
Fee: $750 per room design fee plus 35 percent of net markup. Consultation fee, $125 per hour.

Noel Jeffrey
Noel Jeffrey Inc.
22 East 65th St.
New York, NY 10021
(212) 535-0300
Noel Jeffrey offers a broad range of services that include decorating, space planning, interior architecture, furniture design and construction supervision. The styles preferred by Mr. Jeffrey run the gamut from minimal and soft modern design to fully eclectic interiors that include French, English, Biedermeier and Art Deco furnishings, and often some of his original furniture designs.
Fee: Quoted upon request. ASID

Carole Kaplan
Two By Two Interior Design
348 North Main St.
Andover, MA 01810
(617) 470-3131
"We are a small, personal and very professional firm, with expertise in both the technical and aesthetic aspects of a project," says Carole Kaplan. They do a variety of styles, from traditional to contemporary, with a special emphasis on the English and French country looks. Says Ms. Kaplan, "Our designs are comfortable and livable and we love using the client's own pieces."
Fee: Retail. When working on additions or helping with construction remodeling, charges are on a fee basis. ASID

Friederike Kemp Biggs
Kemp Interiors
1160 Park Ave.
New York, NY 10128
(212) 534-6754
Friederike Kemp Biggs calls herself a "soft traditionalist." She loves working with fine antiques and the luxury of soft overstuffed sofas and chairs, which need not be of the same period. She fills in with reproductions, when the budget requires it, and is proficient at assimilating new furnishings into her schemes. "I feel the surroundings should reflect the people whose home it is now, rather than be a replica of a former time," she says.
Fee: Retail, plus a percentage fee on contract or painting work; hourly fee for out-of-town time and expenses.

Constance Kupin
Ginger Lief
Kupin/Lief Associates, Inc.
40 East 80th St.
New York, NY 10021
(212) 628-3693
Kupin/Lief's clients usually own antiques that are incorporated into the design plan. "Although the style of the English country house dominates our work, our clients' personality and needs are our prime concern," they say.
Fee: 30 percent commission on all fabrics, furniture, antiques and services.

David Laurance
345 East 57th St.
New York, NY 10022
(212) 752-1152
David Laurance believes in planning every project to fit the exact requirements of each commission. His work is distinguished by its sophisticated, harmonious and functional qualities. His projects frequently include renovation and restoration.
Fee: Hourly fees range from $75 to $150 depending on size and location, plus 25 percent markup.

Leah Lenney Interiors, Ltd.
1019 Esplanade
Pelham Manor, NY 10803
(914) 738-5302
Leah Lenney works with all styles but prefers old things, whether magnificent period furniture or as she says, "just the friendly accumulations families seem to acquire over a period of time." She believes her most successful efforts have been the result of "a collaborative relationship with thoughtful clients."
Fee: A per-room design fee plus 25 percent above cost on all purchases and labor.

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GUIDE TO DESIGNERS

Continued

Renee Leonard
200 East 62nd St.
New York, NY 10021
(212) 888-7976
Renee Leonard turns her clients' "often unformed ideas into a cohesive theme that will enhance their living spaces." She loves both the "sophisticated eclectic surroundings of the city" as well as country interiors that are "a melange of charming and whimsical country art often mixed with contemporary seating." Ms. Leonard believes that luxurious seating arranged for easy conversation is of the utmost importance to design layouts.
Fee: Varies from retail markup on very small jobs to 25 percent above cost on major installations. $500 per day consultation fee when no purchasing is involved. ASID

Robert K. Lewis
Robert K. Lewis Associates, Inc.
300 East 59th St.
New York, NY 10022
(212) 755-1557
A process-oriented designer, Robert K. Lewis does not market one particular style. However, he likes working with the things that are the best in the category and expects the end result to include a timelessness. "I like best to enter a project at the interior architectural design and space-planning phase," he says, "but also like working with period and other existing structures in which the first step is a step later."
Fee: Based upon the scope and character of the project. No hourly or daily rate. ASID

Barbara Littman Interior Design
480 Harrison Ave.
Highland Park, NJ 08904
(201) 572-2150
Barbara Littman creates "interiors that allow the client freedom to change the mood or update simply by changing a pillow or adding a vase." Her style is contemporary. She considers the important design elements to be "proper space planning, uncluttered backgrounds and insistence on quality furnishings."
Fee: Determined by needs and requirements of each client and project. Design fee plus 30 percent commission on new price of furniture purchased. Hourly consultation fee: $100. ASID

McMillen Inc.
155 East 56th St.
New York, NY 10022
(212) 753-5600
McMillen's 60 years of experience distinguish the firm as one of the grandes dames of decorating. It is a full-service organization equipped to handle both large and small projects for either contemporary or traditional settings.
Fee: Retail.

Stephen Mallory
Stephen Mallory Associates Inc.
170 East 61st St.
New York, NY 10021
(212) 826-6350
Stephen Mallory Associates' projects deal with architecturally detailed backgrounds that incorporate custom cabinetry and custom lighting. Cabinetry is integrated into the designs through the use of wall colors and treatments, satin lacquers and woods. Modern upholstered furniture is most often used, coupled with accessories, tables and chairs of diverse styles. "Our rooms include a rich, varied palette, keeping the accent colors to a minimum and relying more on the textures used," says Stephen Mallory.
Fee: Retail on all items purchased, plus a design fee; 25 percent commission on construction costs.

Marshall-Schule Associates, Inc.
Represented by Decorator Previews
PO Box 1482
Murray Hill Station
New York, NY 10156
(212) 777-2966
The design firm of Marshall-Schule Associates produces work that is distinguished by an elegant, colorful English look. "We are very knowledgeable and experienced in antique furniture, which we often incorporate in our design work," says the team of Ned Marshall and Harry Schule. Both men have designed carpets, wallpapers and fabrics.
Fee: Design fee plus a percentage, depending on scope of the project.

John Robert Moore II Inc.
41 East 68th St.
New York, NY 10021
(212) 249-9370
"My design philosophy includes the use of fresh wonderful colors combined with antiques, old fabrics, rugs and beautiful chintzes." John Robert Moore says he seeks to create interiors that are both livable and elegant, timeless not trendy.
Fee: Prices based on the size of the job with an evaluation of each project to determine budget and cost.

J. Allen Murphy & Associates, Inc.
575 Park Ave.
New York, NY 10021
(212) 838-4900

Box 258
Muttontown, NY 11732
(516) 922-4007
"Mostly, we like to work for nice people—people with open minds who are receptive to suggestions. Also, the more affluent, the better! However, we do enjoy doing projects with a budget," J. Allen Murphy says. They enjoy working with both antiques and modern pieces and they "do houses with the distinct personality of the client."
Fee: $3,000 to $50,000 depending on the size of the job. For an initial fee the firm will do detailed floor plans utilizing existing furniture and suggesting new acquisitions, colors and fabric choices for each room. This fee becomes applicable to purchases after a set amount is spent.

Tom O'Toole
145 East 92nd St.
New York, NY 10028
(212) 348-0639
Tom O'Toole works in a variety of styles including contemporary and English country mix. He is good at interior architecture requiring structural changes.
Fee: Net plus 30 percent. ASID

Barbara Ostrom Associates, Inc.
28 Hopper Farm Road
Upper Saddle River, NJ 07458
(201) 327-7078
Barbara Ostrom describes her firm as "a small, creative, enthusiastic firm, with a staff of six people." A common thread that runs through their work is the use of "joyful" colors. "My work does not have any particular style. I become a chameleon with each client, interpreting what they dream their house should be."
Fee: $100 per hour consultation fee. Most jobs calculated on a flat design fee plus markup on purchases. ASID

Florence Perchuk & Associates
156 Fifth Ave.
New York, NY 10010
(212) 807-6788
Florence Perchuk & Associates specializes in kitchen and bath design and also in space reallocation. After 20 years in the business, they say, "we are consulting and designing space all over the country, not just the New York area, and we are also involved in projects and stylizing for various manufacturers."
Fee: Ranges from $500 to $1,500 to a percentage of the overall cost. ASID

Richard D. Plouffe Inc.
1365 York Ave. #21
New York, NY 10021
(212) 505-5494
Richard Plouffe likes to mix antiques with contemporary classic pieces and especially favors French Art Deco, Louis XVI and Viennese designs set against clear, light

architectural backgrounds offset with dramatic lighting.
Fee: 15 percent of budget, plus 30 percent on sales of merchandise or $75 per hour and merchandise sold at an agreed-upon price. ASID

Josef Pricci
Josef Pricci, Ltd.
257 East 72nd St. #7
New York, NY 10021
(212) 744-4962
Josef Pricci's complete interior decoration is steeped in the English style. He features 18th- and 19th-century antiques, painted furniture and fine accessories.
Fee: Retail

Karen Rosen
KMR Design Group Inc.
27 East 63rd St.
New York, NY 10021
(212) 371-7580
Karen Rosen works on all types of projects from large to small, traditional to eclectic, Oriental to Art Deco to country French. "I like a warm, comfortable space to suit a person's needs and personality," she says.
Fee: Initial design fee plus 30 percent markup.

Judith Ross and Eugene Lawrence
Trade Winds Inc.
141 Newbury St.
Boston, MA 02116
(617) 267-5044
"Softness in the lines of upholstery, handcrafted quality in textures selected and an unrestricted use of 'fancy finish' in paint have become the core for the 'style' characterized by our design," they say.
Fee: Available upon request.

Allen Scruggs and Douglas Myers
Scruggs-Myers & Associates
25 West 15th St.
New York, NY 10011
(212) 255-2066
Allen Scruggs and Douglas Myers have employed a variety of styles. "Exploring the full spectrum of interior design possibilities is our preferred approach," they say. The firm often does complete space planning.
Fee: A design fee calculated by the size and complexity of each room plus retail markup on costs and 25 percent markup on labor.

Larry Shattuck and Debby Blair
Shattuck & Blair
Represented by Decorator Previews
PO Box 1482
Murray Hill Station
New York, NY 10156
(212) 777-2966
The duo of Larry Shattuck and Debby Blair has showman's flair in its choice of colors, furniture placement and lighting. They enjoy whimsical treatments like trompe l'oeil skies with melon walls.
Fee: Cost plus 30 percent.

Joan Spiro Interiors
PO Box 1170, OVS
Great Neck, NY 11023
(516) 829-9087
(516) 487-8482
Joan Spiro works in a variety of styles in accordance with her clients' wishes. However, she says, "I always try to represent a livable setting in perfect taste."
Fee: $500 for color layout and floor plan plus 25 percent markup. ASID

Clifford H. Stanton
Stanton Interiors, Inc.
227 East 57th St.
New York, NY 10022
(212) 758-0622

8 Jobs Lane
Southampton, NY 11968
(516) 283-0655
European and Oriental antiques in conjunction with comfortable upholstered furniture provide designer Clifford Stanton with a traditional style that is both casual and elegant. His favorite fabric is cotton—with lots of color and lots of pattern.
Fee: Original visit, $200 (refundable). Design fee and consultation fee is creditable on purchases after determined minimum retail, depending upon the project; otherwise flat fee plus percentage.

Carl Steele Associates, Inc.
1606 Pine St.
Philadelphia, PA 19103
(215) 546-5530
Most of Carl Steele's designs are contemporary mixed with a few antiques. However, they also do detailed traditional designs. The firm maintains an inventory of contemporary paintings and prints, and they are active as art consultants.
Fee: Retail markup with a fixed minimum for new accounts. ASID

Katherine Stephens Associates Inc.
Six Dianas Circle
Roslyn Estates, NY 11576
(516) 621-1460
(212) 764-1711
Katherine Stephens enjoys using "antique wood pieces for their beauty and intrinsic value with contemporary upholstered furniture for comfort together with the state of the art technology in lighting and media."
Fee: Varies with the scope of the job.

Carleton Varney Design Group
Dorothy Draper & Co., Inc.
60 East 56th St.
New York, NY 10022
(212) 758-2810
Carleton Varney is president of America's oldest established design and decorating firm, Dorothy Draper & Co. Although the Draper firm is best known for its work in the hotel industry, Mr. Varney has a fine reputation for his residential work and counts many celebrities among his clients. He is also a recognized author and lecturer. His designs often include brilliant color and flamboyant prints.
Fee: A service fee of 33 percent is charged on the total amount of purchase orders plus designers' time computed on the basis of the seniority of the designer.

Kenneth Brian Walker & Associates
2 West 67th St.
New York, NY 10023
(212) 580-0258
Although Walker & Associates is known for a contemporary look, they are adept at traditional approaches as well. Mr. Walker is an architect and designs remodelings and additions. "We want the client to be comfortable with us, so we sit down and thoroughly discuss their needs," says Mr. Walker. They typically incorporate the client's own pieces in the design.
Fee: Retail. 35 percent markup when overseeing construction.

Kevin Walz
Walz Design Inc.
141 Fifth Ave.
New York, NY 10010
(212) 477-2211
Kevin Walz's work is known for its architectural, innovative use of space and unusual juxtaposition of materials and details. All aspects of each project are carefully detailed and almost every element is personally designed by Mr. Walz, including furniture, cabinetry and lighting.
Fee: Based upon a percentage of the total cost of the job.

Bennett & Judie Weinstock,
Interiors, Inc.
2026 Delancey Place
Philadelphia, PA 19103
(215) 735-2026
Bennett and Judie Weinstock say, "The style we enjoy the most is what we call old-world European, which we have adapted to our American sense of zest and exuberance in color along with contemporary ideas adapted to modern living." They consider it a challenge to use clients' present furnishings and to update them in terms of their style.
Fee: Available upon request

Scott Wilson Incorporated
1075 First Ave.
New York, NY 10022
(212) 758-5749
Scott Wilson combines contemporary design with a selection of traditional and antique pieces to create a classical style. He believes that, "the completed interior should reflect the client's personal attitude at its most reflectively considered."
Fee: Available upon request. ASID

(Continued on next page)

GUIDE TO DESIGNERS

Continued

Elizabeth Winchester
Interior Design
400 East 55th St.
New York, NY 10022
(212) 753-6616
"If I have a 'style', it would be called understated elegance," Elizabeth Winchester says. She prefers neutral backgrounds, colorful, easily changed accessories and believes that good quality contemporary furniture, with a sprinkling of antiques, suits most lifestyles today. She is experienced at assimilating existing furnishings with new, as well as reconstructing entire interiors.
Fee: $125 per hour/$800 per day; all furniture at net plus 25 percent expediting fee; fabrics and wallpaper at retail markup.

MIDWEST

Sandra Johnstone Design Associates Inc.
500 East Lincoln
Birmingham, MI 48009
(313) 645-1670
Sandra Johnstone enjoys creating interiors in many styles but most frequently works in the contemporary and American country styles. She prefers working on a home when it is still in the planning and construction stages. She also especially likes to be involved in the renovation of old homes.
Fee: $500 retainer applicable to purchases or an hourly fee of $50 per hour. ASID

M.J. Kamin
MJ Dvorak Design Interiors Ltd.
53 North Cowley Road
Riverside, IL 60546
(312) 442-9753
Specialties include modifications to existing structures, planning new additions and remodeling bathrooms and kitchens. Ms. Kamin especially enjoys working with houses that have some architectural character. She believes that "appropriate design must look and feel right. It should not impose on the users of the space, but support their needs." ASID

Norma Goulder Savin
Interior Design Studio
The Higbee Company
100 Public Square
Cleveland, OH 44113
(216) 579-3230
Norma Savin enjoys working with antiques and interesting client-owned furniture. "I enjoy developing the interplay of color with color and pattern with pattern in fresh spontaneous ways," she says.
Fee: The Higbee Company provides design services free of charge with a minimum purchase. Retail markup on merchandise and decorating services.

Ron W. Sorenson Interior Design, Inc.
807 Kenwood Parkway
Minneapolis, MN 55403
(612) 374-1262
Ron Sorenson describes himself as "a contemporary designer who believes in a strong designer/client relationship." His strength lies in using the architectural features of a space that were thought to be wasted, primarily through the use of lighting, custom-designed furniture and cabinetry.
Fee: $65 per hour plus 30 percent markup. ASID

SOUTH AND SOUTHWEST

Rosemari Agostini
6938 Shook
Dallas, TX 75214
(214) 328-0870
"One of the most important considerations when working with a client is to help them create their own look—like it just happened—even though I think everything out in my mind over and over," Rosemari Agostini says. She believes that "if you encourage people to collect the things that they really love and put them together they can't help but work."
Fee: Varies according to the job.

Jeri Blair Interiors
One Philadelphia Alley
Charleston, SC 29401
(803) 722-8349
"I enjoy using antiques in rooms, especially here in the South, as heritage is so important," Jeri Blair says. Her favorite projects involve assimilating existing furnishings into new schemes. She is also experienced in projects starting with total-space planning.
Fee: Minimum design fee of $3,500 plus retail markup on purchases and 25 percent markup on labor. $400 to $500 per room for rearranging existing furnishings.

Gerrie Bremermann
Penny Saer
Bremermann Designs
PO Box 15342
New Orleans, LA 70175
(504) 524-0314
"We at Bremermann Designs create beautiful environments by mixing fine antiques, especially French, with fine contemporary furnishings," says the design team of Gerrie Bremermann and Penny Saer. Furnishing a client's environment to suit his lifestyle always remains the first concern.
Fee: $65 per hour or by commission, depending on the job.

Tere Bresin
Tere Bresin Interior Design
823 East Morningside Drive NE
Atlanta, GA 30324
(404) 872-3086
Tere Bresin emphasizes flexibility in lighting and incorporates custom-designed furnishings into the total plan of the space. She prefers working with a variety of colors and using simple, elegant materials.
Fee: 30 percent markup with an hourly rate when the situation warrants.

Dan Carithers
2499 Montview Dr., NW
Atlanta, GA 30305
(404) 355-8661
Dan Carithers describes his design philosophy as "eclectic: traditional with a modern attitude; modern with a classic feeling; country that recalls a time and place." He works with present possessions as well as acquiring new additions.
Fee: Hourly consulting fee; percentage markup of purchases and services.

Antony Childs
Antony Childs, Inc. Interiors
1670 Wisconsin Ave.
Washington, DC 20007
(202) 337-1100
Whether contemporary, traditional or eclectic, Antony Childs's designs complement the client's needs. "Ease and elegance are achieved through luxurious custom upholstery, fine paintings and accessories," says Mr. Childs. His projects vary from opulent ambassadors' residences to casual beach houses, but each design emphasizes comfort and enduring style.
Fee: Retail. ASID

Tom R. Collum
Collum/Jackson/Chrestia, Ltd.
7219 Perrier St.
New Orleans, LA 70118
(504) 861-7595

350 West 57th St.
New York, NY 10019
(212) 757-9780
With an expanded staff of both interior designers and architects, Collum/Jackson/Chrestia, Ltd. is competent to handle contemporary, period and eclectic work.
Fee: Rates are $75 per hour for principals; $65 per hour for architects and designers; and $45 per hour for assistants. Cost plus varies with scope of job; contracts negotiated on an individual basis. ASID

Michael Dale
Michael Dale Interiors Corp.
2503 South Boulevard
Houston, TX 77098
(713) 529-7102

Whether traditional or contemporary, monochromatic or a multitude of colors, there is still a common thread woven through each Michael Dale interior. Attention to detail is evident whether it relates to space planning, architectural detailing or the furniture and fabrics used in each project. He often mixes overstuffed upholstered pieces with striking accents.
Fee: Project design fee plus 40 percent markup.

Stephen Farish
Stephen Farish Interior Design
4014 Overbrook Lane
Houston, TX 77027
(713) 877-8760
"Each client with whom I work is multifaceted in character and so the environment in which he or she lives should be reflective of this," Stephen Farish says. He sees his role as "assembling the mixture of architectural refinements, furnishings, color, texture and all of those other elements of a complete design project." His favorite projects involve a combination of styles pleasing to both him and the client.
Fee: Basic design fee on an hourly basis, and a markup on wholesale prices.

Billy W. Francis Associates, Inc.
1707 West Gray
Houston, TX 77109
(713) 520-6100
"My decorating style ranges from a sleek contemporary design to a soft contemporary design with an accent of 18th-century antique furniture and accessories," Billy Francis explains. He does not mind mixing clients' existing furnishings into his design concept.
Fee: Either manufacturer's selling price or invoiced manufacturer's cost plus a percentage. An additional hourly fee ranging from $55 to $85 is charged for architectural services.

Gerdts & Gerdts Designers, Inc.
883 East Palmetto Park Road
Boca Raton, FL 33432
(305) 391-6645
The firm tries to achieve a versatility of design to complement each client's lifestyle. "We pride ourselves on function-oriented space planning combined with design elements such as color preference and style of furnishings." They prefer to limit commissions to planned new construction and the redesign of existing residences.
Fee: A design/implementation fee of $3,000 or more plus 25 percent to 40 percent on purchases. ASID

Holden & Dupuy Interior Design
1101 First St.
New Orleans, LA 70130
(504) 524-6327
While Holden & Dupuy's interiors are always tasteful and refined, they are also slightly offbeat. "We search for unusual pieces," Ann Dupuy says. The firm is also known for its use of everyday materials, glazing and trompe l'oeil.
Fee: $65 per hour plus 33 percent markup on merchandise and materials ordered.

Richard Holley, Inc.
2828 Bammel Lane
Suite 106
Houston, TX 77098
(713) 529-6112
"Style is most often determined by the client, the architecture and the location of the project," Richard Holley says. The firm is very often involved in the architectural programming before construction begins. They have designed some projects from the ground up but will also incorporate client's existing furnishings.
Fee: Available upon request. No charge for first appointment. ASID

Beverly Jacomini
Beverly Jacomini Interior Design
1701 Brun
Suite 101
Houston, TX 77019
(713) 524-8224
Beverly Jacomini's design schemes range from contemporary to traditional, but she especially likes restoration and slick, modern, though not sterile, spaces. She often blends existing items with new pieces. Comfort and an inviting, warm "lived-in" look are of utmost importance.
Fee: Rates vary depending upon the job.

Jule Lang
Girod-Hailey Design Group
1943 Magazine St.
New Orleans, LA 70130
(504) 524-8643
Jule Lang began as a soft sculpture artist, creating pieces from old lace and quilt pieces. "I use this same combining of textures to create a feeling in rooms," she says. She prefers assimilating pieces, reupholstering and sometimes rearranging, as she believes that things collected over a period of time "tend to enhance the expression of the client and add a depth of feeling to the room. . . . still, there is always at least a tinge of soft southern and romantic feeling to the spaces I create."
Fee: $35 per hour plus retail markup less 40 percent.

Carol Leverett Antiques & Interiors
2813 Ferndale Place
Houston, TX 77098
(713) 520-0371
"Rooms that are designed well are lasting, reflecting third- and fourth-generation classics, and not screaming 'a decorator has been here,' " Carol Leverett says. She especially enjoys designing rooms that are "filled with personality—color, pattern, possessions."
Fee: Design fee plus retail markup on items purchased.

McLure-Fuller Antiques and Interiors
3087 Piedmont Road NE
Atlanta, GA 30324
(404) 872-3991
The design team of Elaine McLure and Jim Fuller work in an elegant Continental style, specializing in French and Italian. "Italian things have such character," says Ms. McLure. "They have formal lines but blend well with the country look, which we also love doing." McLure-Fuller often incorporate client's antiques into an overall design.
Fee: Retail, no charge for consultations. For big jobs, they may charge a flat fee.

Michael P. Myers Interior Design
1140 Royal St.
New Orleans, LA 70116
(504) 581-3618
Michael P. Myers especially enjoys working with fine antiques and good reproductions. However, he says, "My style is whatever is suitable for the clients and their environs. It should hold up with the passage of time and never look dated...The first thing I tell new clients and remind old ones is to respect the architecture."
Fee: Retail markup.

Penne Poole Interior Design, Inc.
5141 MacArthur Boulevard, NW
Washington, DC 20016
(202) 362-4604
Penne Poole believes that all her work is "characterized by an outstanding eye for detail, flow and color with the ability to carry a theme to the 'nth' degree, whether with a client's furnishings or new ones." She likes to incorporate antiques into her designs, even if only in the accessories. Remodeling and addition work is her forte.
Fee: Available upon request by client.

Rosemary Robinson
R&R Robinson, Inc.
1290 Third St. S.
Naples, FL 33940
(813) 262-7151
Rosemary Robinson of R&R Robinson finds excitement in experimenting with color, and she has a passion for antiques of all periods. She is delighted with clients "who are looking for an innovative colorful interior design plan and are happiest using a mix that includes antiques to create a special charm." "However," she says, "I work with enthusiasm to create an atmosphere reflective of the personality and lifestyle of each individual client and, of course, respect the dictates of the architectural environment as well."
Fee: Retail, plus a fee when consultation on choices other than furnishings is needed.

(Continued on next page)

GUIDE TO DESIGNERS

Continued

WEST

Gun Agell
Gun Agell Interiors
PO Box W3
0148 Placer Lane
Aspen, CO 81612
(303) 925-3057
"Our decorating style is very varied," says Gun Agell. The firm is experienced in complete remodelings including architectural plans and in creating new themes around existing furnishings. Gun Agell has a large inventory of English and French country pine antiques and accessories from Europe and also the Far East and the Amazon.
Fee: $5,000 design fee plus retail markup and 25 percent markup on labor.

Kalef Alaton et Cie
882 North Doheny Drive
Los Angeles, CA 90069
(213) 551-2630
Kalef Alaton et Cie is a complete design team that includes architectural draftsmen, directors and furniture designers. The entire staff is involved at each stage of the project with Mr. Alaton designing each project and specifying the furniture. Furnishings include period antiques or antique reproductions, contemporary pieces and custom made and designed upholstered furniture mixed in with the client's existing collections.
Fee: Initial engagement fee plus 35 percent added to all purchases.

Thomas A. Buckley
Brown, Buckley, Inc.
9036 Vista Grande
Los Angeles, CA 90069
(213) 274-7652
Brown, Buckley is especially adept at designing fine traditional interiors with antique furnishings. Attention is then turned towards window treatments and good upholstery to tie a room together.
Fee: Markup on services and furnishings. ASID and ISID

Steve Chase
Steve Chase Associates
69-846 Highway 111
Rancho Mirage, CA 92270
(619) 324-4602
"Though our firm is primarily associated with contemporary or modern interiors, we have also done a considerable amount of design work that would be more aptly labled country, traditional or Mediterranean," Steve Chase says. The team often works from the initial site planning through to the landscaping.
Fee: Design fees range between $15,000 and $50,000, depending on size and location of project, to be paid in segments. Furnishings are sold at cost plus 35 percent and shipping charges.

John Cottrell
John Cottrell Company
9220 Sunset Boulevard
Suite 320
Los Angeles, CA 90069
(213) 653-5511
John Cottrell is a designer with a flair for the clean, light "country" look. He prefers working "from the ground up" in conjunction with the architect, as opposed to single-room decorating. He says, "I like to use as much as possible of a client's existing pieces and personal effects."
Fee: A percentage of net purchases.

Waldo Fernandez
Waldo's Designs
620 North Almont Dr.
Los Angeles, CA 90069
(213) 659-6757
Waldo Fernandez uses generously proportioned, overscaled furniture. "I prefer to design the pieces I use. I do, however, use antiques for accent," he says.
Fee: Daily rate for consultation, $1,000. Design contracts, 25 percent above net.

Claus Heppner & Associates
1600 Logan St.
Denver, CO 80203
(303) 832-3661

2424 East Walnut St.
Pasadena, CA 91107
(818) 449-6694
Claus Heppner says, "I strive for my projects to look as if they have always been there." Claus Heppner & Associates gives careful attention to details and incorporates antiques into newly created environments combined with a few special items from the client's own collection. The firm's aim is to "make the new surroundings an extension of the resident's own self."
Fee: Upon request. ASID

J. Jeffery Hill Design
1402 Third Ave. W.
Seattle, WA 98119
(206) 281-1101
Jeffery Hill incorporates the best of contemporary *and* traditional furnishings. He specifies a great deal of new furnishings in his designs, but he likes to include a few special client possessions.
Fee: Fee varies with size of job from $35 per hour to $50 per hour. Markups range from 25 percent to 30 percent.

Phyllis Lapham Interior Design
Porque Lane
PO Box 721
Pebble Beach, CA 93953
(408) 624-5184
Phyllis Lapham is experienced in doing both period and modern designs. However, her predeliction for combining antique European furniture with Oriental objects has resulted in especially distinctive work. Ms. Lapham has also designed furniture and porcelains.
Fee: Retail markup and an hourly fee of $50 for on-site supervision of work (i.e., carpentry, painting). ASID

Jeff A. Peck
Jeff Peck Designs
609 Summit Ave. E.
Seattle, WA 98102
(206) 323-3363
Jeff Peck says, "I enjoy a large variety of clientele making the challenge always exciting, from the fast-track fashion business to restoration projects." His restoration work has included interiors for one of Seattle's Historical Register homes.
Fee: $50 per hour plus markup on merchandise that varies with scope of project and discounts offered by manufacturers. ASID

Ron Wilson
Ron Wilson, Designer
1235 Tower Road
Beverly Hills, CA 90210
(213) 276-0666
Ron Wilson refers to his designs as "casually elegant," a term that could also be used to describe his clients (who include many celebrities). He has designed projects that range from private residences to airplanes and yachts, using both traditional and contemporary furniture.
Fee: Based on project with one-third markup over wholesale cost of furniture.

Chuck Winslow
Chuck Winslow & Associates, Inc.
2514 Sacramento St.
San Francisco, CA 94115
(415) 563-3323
"In the rooms I design, I work to evoke a feeling that a decorator has not been there," Chuck Winslow says. He has studied architecture and says that although he works very much by instinct, he tends to think architecturally in that he considers space before furnishings. Chuck Winslow works in a variety of styles, above all seeking to create rooms that are "comfortable and pretty," often doing houses for several generations of one family. Mr. Winslow has a special love for contemporary art and serves on the board of the San Francisco Museum of Art.
Fee: Works on a project fee, available upon consultation. Charges net.■

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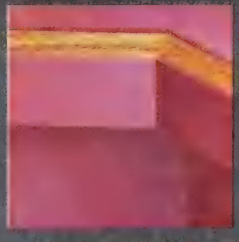
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SHOW HOUSE PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB AWARDS 10 BEST SHOW HOUSE ROOMS

●*Page 53:* **Designer**—Arnold Copper, Copper and Company, 872 Madison Ave., NY 10021. Show house sponsored by Charleston Symphony Orchestra League Symphony house restoration, Preservation Consultants (R), 25 Broad St., Charleston, SC 29401. (803) 723-1746. **Paintings and drawings**—Carolina Prints and Frames (R), 188 King St., Charleston, SC 29401. **Armchair, consoles, all accessories** property of Copper and Company. **Flowers**—Werner's Blumen Garten (R), 62 Queen St., Charleston, SC 29401. **Side table, drop-leaf table, tavern table, round tea table**—Jasmine Antiques (R), 83 Church St., Charleston, SC 29401. **Brass andirons, fire tools**—Jack Patla Antiques (R), 181 King St., Charleston, SC 29401. **Aubusson rug,** mid-19th c.—Phoenix Carpet (T), 979 Third Ave., NY 10022. **Seia Stripe #52M404 table skirt fabric,** 60 percent viscose rayon/40 percent silk, 51 inches wide; **Vaux tassel fringe** #8-90482; **Gardiner Damask #52M381 fabric** on seat and back chair, 67 percent cotton/33 percent silk, 54 inches wide; **The Breakers Damask #50142 fabric** for slipcovers, 100 percent mercerized cotton, 54 inches wide; **Rumford border #8.90500; Mandarin Taffeta #14M481 fabric** for curtains—Schumacher (T), 939 Third Ave., NY 10022. **Glazed paint**—Benjamin Moore (M), 51 Chestnut Ridge Road, Montvale, NJ 07645.

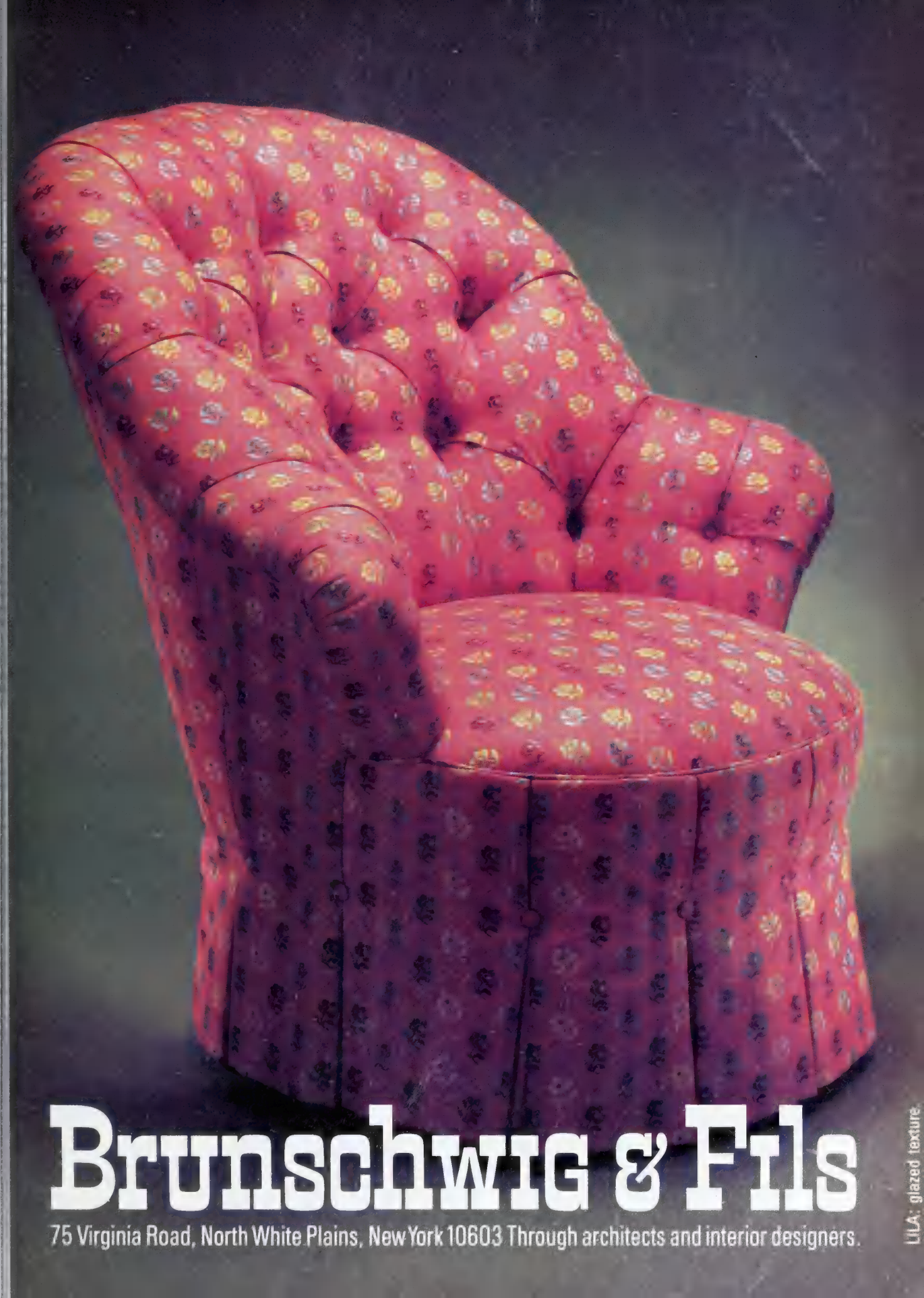
●*Page 58:* **Designer**—Alvin M. Greenbaum, assisted by Scott W. McFarlane—Greenbaum, The Interior Design Center (T,R), 101 Washington St., Paterson, NJ 07505. Show house sponsored by the Junior League of the Central Delaware Valley. **French Empire clock, Bentley style sofa, English oval-back armchair, papier-mâche tray on stand** (not for sale), **all accessories** from the Greenbaum Collection—Greenbaum, The Interior Design Center (T,R). **Talleyrand #11191 fabric** on upholstered sofa, 100 percent pure silk, 56 inches wide; **Berry #1200 fabric** on oval back chair, 100 percent rayon, 56 inches wide—Manuel Canovas (T), 979 Third Ave., NY 10022. **Sisal carpet**—Stark Carpet (T), 979 Third Ave., NY 10022.

●*Page 59 (top):* **Designers**—Susan Katz, Design Link Services, 5755 Powers Ferry Road, Atlanta, GA 30355; John Craft, PO Box 550062, Northside Station, Atlanta, GA 30355. As seen in the Junior Committee of the Atlanta Symphony Associates Show House. **Drapes**—Decorators Den (T), 1869 W. Harvard Ave., College Park, GA 30337. **Custom-upholstered furniture**—Safa[illegible] Bibb Blvd., Tucker, GA 30084. **Gold Damask #8753 fabric** on toss pillows, 50 inches wide; **Winslow Damask #7936** on upholstered ottoman, 100 percent cotton, 48 inches wide—Cowtan & Tout (T), [illegible] NY 10022. **Taffeta lining fabric** on drapes; **fringe #90449** on ottoman—Brunschwig & [illegible] Third Ave., NY 10022. **Indiano Plaid Taffeta #88214** for table skirt, 100 percent silk, 50 inches wide; **fabric #7812-2** for chairs and drapes, 50 inches wide; **[illegible] wallcovering #88020-3**—[illegible] Ave., NY 10022. **Fringe** [illegible] Award Fabrics (T), 6576 A [illegible] Silver **piece on wall,** [illegible] Antiques (R), 2285 Peachtree Road, NW, Atlanta, GA 30309. **Inverted capital coffee table base**—The Wrecking Bar (T), 292 Moreland Ave., NE, Atlanta, GA 30307. **Broxton sisal carpet,** 13 feet 1 inch wide; **Portuguese petit point rug #30442,** 9 by 12 feet—Stark Carpet (T), 979 Third Ave., NY 10022. **Oval mirror**—Trösby Auction Galleries (T), 81 Peachtree Park Drive, NE, Atlanta, GA 30309. **Porcelain vase on coffee table**—Atlanta Antique Exchange (R), 1185 Howell Mill Road, NW, Atlanta, GA 30318. **Other porcelain pieces**—Hilderbrand Galleries Ltd. (T), 205 Hilderbrand Drive, Sandy Springs, GA 30328. **Botanical prints**—O'Karma-Jones Inc. (T), 450 14th St. NW, Atlanta, GA 30318. **Victorian firescreen**—J. Dayvault & Associates (T), 78 Peachtree Circle, NE, Atlanta, GA 30309. **Flowers**—Dan Martin Flowers Inc. (R), 3205 Peachtree Road NE, Atlanta, GA 30305. *Bottom left:* **Designer**—Antony Childs Inc., 1670 Wisconsin Ave. NW, Washington, DC 20007. Show house sponsored by National Symphony Orchestra, Washington, DC. **Upholstered furniture** designed by Antony Childs. **Upholstery fabric**—The Wicker Works (T), 267 Eighth St., San Francisco, CA 94103. **Carpet** designed by Antony Childs executed by Suzanne Hubbard (T), 13210 Esworthy Road, Gaithersburg, MD 20878. **Leopard silk fabric**—Old World Weavers Inc. (T), 979 Third Ave., NY 10022. **Pillow and upholstery trimmings**—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Curtain trimming**—Scalamandré (T), 950 Third Ave., NY 10022. **Modeled wallcovering**—Clarence House (T), 211 E. 58th St., NY 10022. **Gold-leaf wallcovering** on ceiling—Papiers Peints Inc. (T), 979 Third Ave., NY 10022. Contact Antony Childs Inc. for all other items. *Bottom right:* **Designer**—T. Keller Donovan Inc., 230 Central Park So., NY 10019. Show house sponsored by Mansions & Millionaires to benefit Family Service Association. Mansions & Millionaires, PO Box 252, Greenvale, NY 11548. **Bahia glazed chintz** #180084-F, 54 inches wide—Quadrille (T), 979 Third Ave., NY 10022. **Normandy Weave upholstery fabric** #814619, 56 percent viscose rayon/44 percent cotton, 51 inches wide, made in France—Lee Jofa (T), 979 Third Ave., NY 10022. **Tussah silk curtain lining,** 48 inches wide—D.M. Fabrics (T), 212 Fifth Ave., NY 10010. **Trim** for curtains and pillows—Scalamandré (T), 950 Third Ave., NY 10022. **Woodmere carpet** #8170, 100 percent wool, 13 feet 2 inches wide—Phoenix Carpet (T), 979 Third Ave., NY 10022. **Upholstery and drapery work room**—Timpa and Co. (T), 45-55 Pearson St., Long Island City, NY 11101. **Custom white finish one-inch porch blinds**—Golan Variety Shades (R), 239 Lexington Ave., NY 10016. **Coffee table**—Uncommon Design (R,T), 1164 Second Ave., NY 10021. **Trunk by sofa and bokhara rug, Chinese ginger jars**—Mary Tyack Philpit (T), (516) 627-5266. **Sideboard**—Kentshire Galleries (T), 37 E. 12th St., NY 10003. **Lamps** on sideboard—Marvin Alexander (T), 315 E. 62nd St., NY 10021. **Barware, plaid wool throw, plate on trunk, paisley pillows**—Chelsea Passage at Barneys New York (R), Seventh Ave. and 17th St., NY 10011. **Drum table**—Trevor Potts (T), 1011 Lexington Ave., NY 10021. **Japanese prints** through T. Keller Donovan.

●*Page 60 (top):* **Designer**—Vivian Strickland, Colony Furniture Shops Inc., 811 Providence Road, Charlotte, NC 28207. As seen in the Columbia Women's Symphony Associates Show House. **Antique Irish pine hutch,** c. 1840, **pine chairs, rattan chair, antique porcelain lamp, antique birdcage**—Colony Furniture Shops Inc. (R), 811 Providence Road, Charlotte, NC 28207. **Amagansett #43369 screen-printed fabric** for tablecloth, 100 percent glazed cotton, 54 inches wide—Stroheim & Romann Inc. (T), 155 E. 56th St., NY 10022. **Fabric** #A2478-49 on seats, 100 percent cotton, 54 inches wide—B. Berger Co. (T), 1608 E. 24th St., Cleveland, OH 44114. **Maize carpet** hand-painted by Vivian Strickland. **Wine cooler for flowers, rabbit soup tureen, creamer and sugar bowl**—Mottahedeh (T), 225 Fifth Ave., NY 10010. **Parrots and plates** on top shelf—Maitland-Smith Inc. (T), 641 Ward St., High Point, NC 27261. **White goblets, hand-painted vegetables** on hutch—Mitteldorfer Straus Inc. (T), 41 Madison Ave., NY 10010. **Flowers**—Shelton's Florist (R), 605 Providence Road, Charlotte, NC 28207. **Tree**—Leaf 'n' Petal (R), 901 Providence Road, Charlotte, NC 28207. *Bottom left:* **Designer**—Sandler-Dick Associates, 31 Shady Hill Road, Newton, MA 02161. Show house sponsored by the Junior League of Boston. **Debussy #11571 wallpaper; Begonia Free Glazed Chintz #61815 fabric** on valances and sofa; **Veloutine Rope #90444 #1 trim; Mereworth Fringe** #904110-4; **Candida Cotton Lace #8607 fabric** for lace panels; **white fabric #3339-31** on chairs and ottoman; **Le Tweed #6095-16 fabric** on large sofa pillows; **Izmir Paisley Texture #60462 fabric; Marabout Rastignac #90352-175 trim; Taj Mahal Silk Plaid #66770 fabric** on round table skirt; **Aramis Fringe #90455-3 trim**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Sisal carpet, antique afghan rug**—Stark Carpet (T), 979 Third Ave. NY 10022. **Decoupage lamp**—John F. Campbell (T), 1146 Second Ave., NY 10021. **Custom lampshades**—Blanche P. Field (T), 569 Boylston St., Boston, MA 02116. **Custom coffee table**—Masterpiece Woodworks (T), 181 Cordaville Road, Ashland, MA 01721. **Wool throw, green urn**—La Ruche (R), 174 Newbury St., Boston, MA 02116. **Painting**—Vose Galleries (T, R), 238 Newbury St., Boston, MA 02116. **All books**—New England Mobile Book Fair (R), Newton, MA 02161. **Flowers**—Winston (R), 131 Newbury St., Boston, MA 02116. **Stenciled ceiling** by Mary Woolsey and Pat Pearson—Borderline (T), Cambridge, MA (617) 492-4466, (617) 871-4134. **Compote, picture frame, drabware compote**—Bardith Ltd. (R, T), 901 Madison Ave., NY 10021. **Staffordshire dog, ink stand, bookends, green opaline box**—Marcoz Antiques (R,T), 177 Newbury St., Boston, MA 02116. **Staffordshire match holder**—Selma D. Sacks Antiques (R,T), 80 Park St., Brookline, MA 02146. **Majolica plates, candlestick holders, bamboo end table**—Fieldstone Antiques (R,T), Box 234, Waban, MA 02168. *Bottom right:* **Designer**—Phyllis Hill, PS Design Inc., 265 North Wilton Ave., Chicago, IL 60614. Showcase sponsored by The Park Ridge Youth Campus. **Bed, custom finish on chest, stone lamp** all designed by Phyllis Hill; **fish pot, lamp, Noguchi lamp** all available through PS Design Inc. **Custom Belgian Linens** by Belgamer—Karl Mann (T), 1611 Merchandise Mart, Chicago, IL 60654. **Zebra skin rug**—Nicholas-Michael Carpets & Rugs (T), Merchandise Mart, Chicago, IL 60654. **Directoire table** by Yale R. Burge—Holly Hunt Ltd. (T), Merchandise Mart, Chicago, IL 60654. **Quill and ivory box**—Victoria Peters Antiques (R), 449 N. Wells, Chicago, IL 60610.

●*Page 61:* **Designer**—Centerville Design Associates: Bob Bishop, Steven Derby, Lu Ann Shepherd, Charlene Garman, Barbara Huch, 65 W. Franklin St. Centerville, OH 45459. The Dayton Philharmonic Women's Association Show House in cooperation with the First National Bank of Dayton. **Chaise and ottoman**—David Morgan Ltd. (R), PO Box 5615, Asheville, NC 28818. **Glazed chintz** #T41854 on chaise and ottoman—J.H. Thorp & Co. (T), 245 Newtown Road, Plainview, NY 11803. **Profiles 21 berber carpet,** color 2110 by Carpet Distributors of America—Dort, Jacob & Associates (T), 35815 Ridge Road, Willoughby, OH 44094. **Silk geraniums**—Chapdells (R), Route 2, PO Box 61, Noblesville, IN 46060. **Paint**—Glidden Coatings & Resins (M), Division of SCM Corp., 900 Union Commerce Bldg., Cleveland, OH 44115.

●*Page 62:* **Designer**—Beverly Ellsley Interiors, 8 Redcoat Road, Westport, CT 06880. Showcase sponsored by Kips Bay Boys' Club, 170 E. 78th St., NY 10021. **Cupboard, bed and step** custom-made by Beverly Ellsley Interiors Cabinetry Division, 87 Redcoat Road, Westport, CT 06880. **Quilt**—America Hurrah (R), 766 Madison Ave., NY 10021. **Linens and shams**—Eggs & Tricity (T), 979 Third Ave., NY 10022. **Needlepoint pillow on stool**—Nichol's Inc. (T), 979 Third Ave., NY 10022. **Dressing table and stool**—Howard Kaplan's French Country Store (T,R), 35 E. 10th St., NY 10003. **Lilac wing-backed chair, basket and tea service,** private collection. **Black floral needlepoint area rug**—Kamden Designs (R) 791 Lexington Ave., NY 10021. **Lilac and cream mohair throw** by Robin Perez—Karl Mann (T), 232 E. 59th St., NY 10022. **Sisal matting**—Harmony Carpet (T), 979 Third Ave., NY 10022. **Straw hat, lamp on dressing table**—Howard Kaplan's French Country Store (T,R), 35 E. 10th St., NY 10003. **Pink covered bowl** in bookcase—Lorin Marsh (T), 979 Third Ave., NY 10022. **Runner frames, lace on bed, basket on steps, silver and glass bottles**—Cherchez (R), 864 Lexington Ave., NY 10021.■


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DECORATING & DESIGN

Continued from page 65

"catch" comes along because its owners wish to sell it. Large "white elephants" being converted into condominiums also serve the purpose very well. Wherever there is a marketing angle there is the chance a homeowner will lend the house to the sponsoring charity.

If the house is secured there can be a contract drawn up with the property owner, whether private or commercial, setting forth terms and conditions under which the house is to be used. The house will therefore be "off the market" for at least seven months. The terms under which the house is to be returned to its owners is particularly important to those designers who elect to do a kitchen or bath. What the house will keep or won't keep in those rooms can be a source of dispute, so it's very important to know at the outset who-wants-what-where-and-why-until-when!

Show houses are usually divided in halves: the women's committee working for the particular charity and the designers' committee that will represent the entire design community. A decorator show house is very often the most important investment a sole designer or firm of designers can make. It is *their* showcase. And a showcase generally displays the wealth of the resources it has to offer—to attract clients and to establish distinctive design identities. The designers' committee will not only undertake to get the vendors involved, it will also see that the designer directory is almost completely underwritten by that community—no small feat. Marketing is very much the issue, and the richer the market, generally the more successful the show house.

Success will also be due in part to the participation of the media. Any exposure is like unpaid advertising. Many radio and TV stations are happy to run spot announcements as a public service to the community. Free local and national publicity come from the design editors' desks. This all translates into profits at the gate.

How are the designers chosen? That depends on the strength of the "design pool" a city has to offer and the simple logistics of the number of rooms available in the show house. You may decide, for example, that your city's first show house should showcase only new, young talent at a local or regional design school. Diantha Nype of Kips Bay says the showcase committee delights in introducing new talent in New York. Another solution found in large urban show houses deals with the simple process of rotation. For a premiere showcase, your charity may want to invite a nationally famous decorator to participate to build up the draw at the gate. All these techniques for building public awareness also help build the future prestige of the show house.

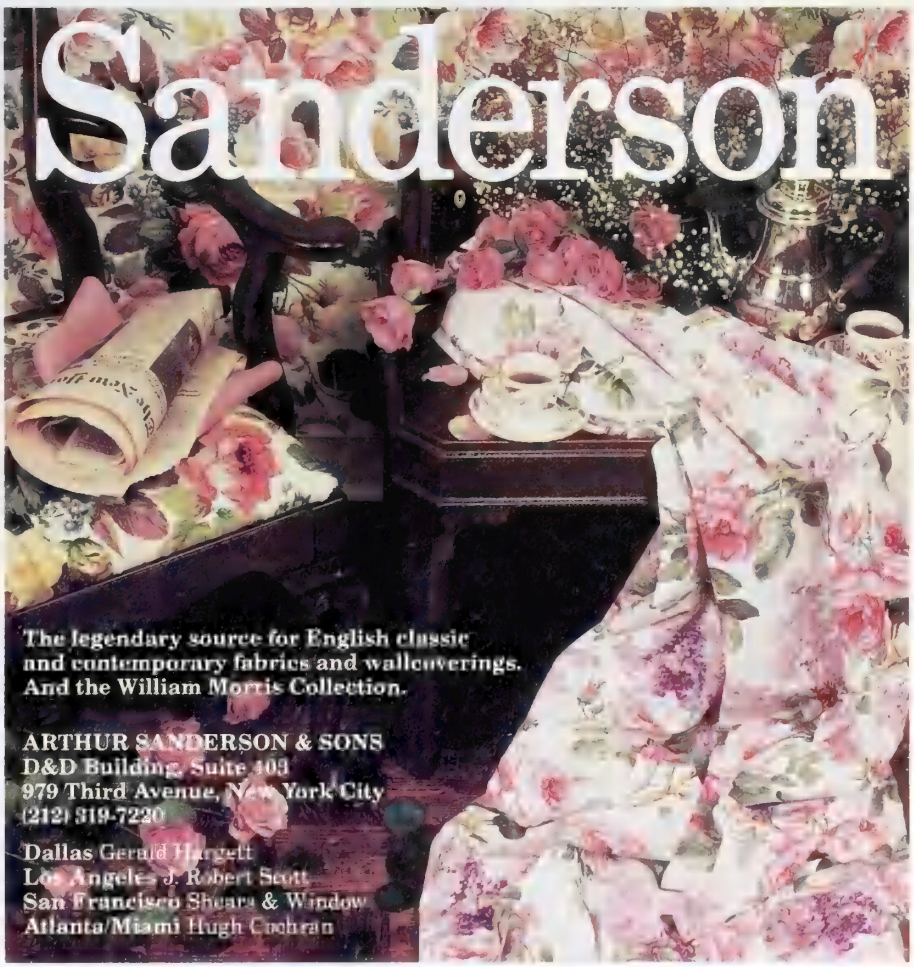
Upon the advice of experienced show house producers there are certain paid positions that are deemed indispensable to success. One such is the setting up of a full-time public relations council. This need not be a year-long commitment but it should certainly precede the two months prior to your show house's scheduled opening. From acquiring all-important mailing lists to sending important invitations to scheduling feature interviews with designers and writers, professional public relations is invaluable to your charity's success.

Other paid personnel might include the law firm the charity has engaged for its own needs to draw up necessary contracts and establish the necessary financial aspects the show house needs. Security is also crucially important where fine objects, priceless antiques and art are concentrated within a single open-to-the-public place.

Many of the show house chairmen we spoke to stated that volunteer staffing during a show house run is the major headache. Select volunteers (who will function in the dual role as security guard and docent) for their competency, reliability, punctuality and flexibility. Schedules are made to be altered.

What is the most valuable personal quality to look for in choosing a chairman or chairwoman? Perhaps above all it's energy and an enthusiastic vision. Madelle Semerjian, who has been the chairman of all three Rogers Memorial Library Designer Show Houses says, "It's like putting on a Broadway play. You're coordinating the talent with the tastes of the house (audience), scheduling the building of the sets, calculating the risks, wining and dining the press, pulling in the reviews . . . it's like living in the theater." And, like being on Broadway, $150,000 earned in just three weeks must feel like heaven!■

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DECORATING U.S.A.

What looks new in decorating? Touches of the old—antiques, traditional treatments, personal belongings—yet put together with a freshness that makes them so appealing. Here, interpretations by some of the country's top decorators in 1985 show houses.

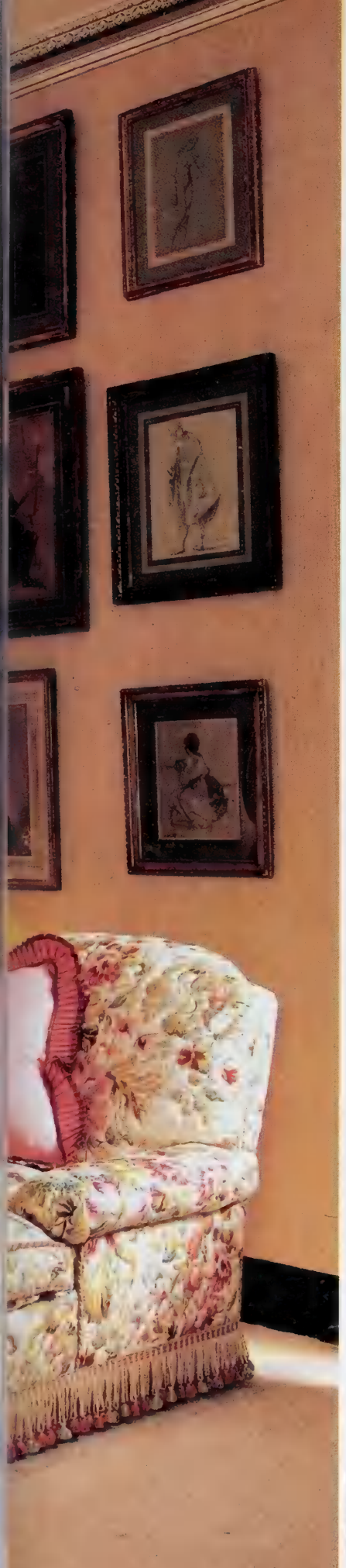


TOM TEE

So grand on its own, this enormous living room received a delicate balancing act of cream paint and linen rug to show off a blending of Continental antiques. "Each object was carefully selected to stand out in such a neutral setting," says the room's designer, John Robert Moore II. At the windows: the tour de force treatment pictured on our cover.

SHOW HOUSE SPONSORED BY THE KIPS BAY BOYS' CLUB, NEW YORK CITY





JOE STANDART

DECORATING U.S.A.

"Bedrooms are the perfect place to express a personal point of view" —Richard Lowell Neas

Nowhere is today's interest in comfort and luxury more evident than in the bedroom. When Richard Lowell Neas created this cozy corner *(left)* filled with family belongings, "everything was chosen to create continuity—the feeling of many generations involved with this home." The total effect is pure luxury "with a turn-of-the-century flavor."

REFINED TOUCHES

- A welcoming chaise with dressmaker details, a skirted table with room for books, a good reading light and reproduction 19th-century button chair, its wheels an invitation to move closer.
- Striéd walls—brown glaze over white—crowned by a wallpaper border.
- Flowers in the fireplace during the warm months.

Just as luxurious, but vastly different, is the master vanity shown below—the work of designer Mariette Himes Gomez. With a purist's eye and a penchant for architectural form, Ms. Gomez has masterminded a room that's unaffectedly pretty. What makes it so appealing? Materials and accessories that are both simple and beautiful.

FINE DETAILS

- A natural linen skirt edged in pique with a geometric crocheted insert, a soft foil for the slickness of travertine.
- Stylish white European faucets.
- Pewter and tole candlestick lamp; an architectural drawing.
- Linen towels with graphic stripes, crocheted handkerchief points.
- Glass goblets, a porcelain tissue box, cube soaps. ►



LIZZIE HIMMEL

Fragrant flowers such as these sweet peas fill the air with their perfume— an easy way to add a sense of luxury to any room. Another wonderful treat: big glass goblets.

DECORATING U.S.A.

"Using a blue and white scheme and some whimsical touches kept this elegant bedroom from being too serious"—Carole Kaplan





ERIC ROTH SHOW HOUSE SPONSORED BY THE JUNIOR LEAGUE OF BOSTON

What gives this blue and white scheme *(left)* such depth and richness? The subtle shift of color from pure white to cream, of texture from smooth paint to nubby wool. It's a delicate blending perceived as a whole, the overall impression one of whiteness because there's nothing here to divert the eye. Carole Kaplan of Two by Two began with a linen-white shell and had artist Gerard Wiggins "anchor" the floor with a painted design. The fireboard painted by Merilyn Markham adds a whimsical touch while obscuring the dark brick behind.

THE DETAILS

- Balloon shades, a skirted table with handmade antique cloth add softness.
- The floor's diamond pattern echoes the panes of the room's French doors (not visible here) and is seen again on the bedspread.
- Toile panels play up the architecture.
- A band of blue "caps" the room.
- Painted swag over mantel and the motif on the paneling "keep the room from being completely serious."
- Fine paintings add color, interest without intruding on scheme.

With no architectural embellishments to guide his hand, designer Rubén de Saavedra transformed this boxy little bedroom *(below)* into an opulent retreat using only the magic of his craft. "I relied completely on the decorating to give it a sense of quality," says Mr. de Saavedra, who chose as its focal point an 18th-century Indian bed, a country piece whose intricate four-posted frame is painted a handsome cinnabar. The challenge here: To keep a room this small from looking oppressively lavish.

HOW HE DID IT

- To contrast with the frame, the tree-of-life fabric used for the bedcover was given Amish restraint with low-pile quilting.
- Fabric used for the canopy and dust ruffle was tinted ecru to give it some "age" and soften the contrast with the cinnabar.
- Walls were glazed to add patina.
- The pieces next to the bed—a marquetry commode and a small round table—are from the Biedermeier period, whose light woods and finishes look less opulent than darker ones.►



TOM YEE

Among the carefully selected accessories are a pair of mid-19th-century Napoleon II lamps, converted from oil, and a fine 18th-century mirror with matte gilt frame.

DECORATING U.S.A.

"I see contemporary rooms taking on
a softer, more comforting,
more welcoming look"—Noel Jeffrey



It's a softer, much more romantic attitude," says Noel Jeffrey about the warm, librarylike ambience he orchestrated within this modern, architecturally strong room *(left)*. How did he do it? By softening the architectural elements and introducing luxurious furniture in a mix of periods and gentle colors.

THE SOFTENERS

- Cartridge-pleated shades taking the edge off the 20-foot windows; trees to bring them down to human scale. Staircase shaped into a curve, painted to stand as sculpture.
- Anchored by a fine Aubusson rug, a blend of furniture—striped moiré seating and tea table in an Art Deco mood, reproduction of antique French chairs, contemporary end tables—is ". . . a study in how different periods work together if proportionately right."
- Hand-painted finishes—faux shagreen and ivory tea table, faux limestone on window arches behind trees.
- Attention to comfort: inviting seating; large end tables; the tea table to hold things used in the room.

Though only nine feet wide, the tiny room below was designed to encompass a world of comforts and memories for a seasoned traveler. "I see it as an example of what to do when you have no room to do anything," says Barbara Ostrom of Upper Saddle River, N.J., who masterminded the cosmopolitan bedroom-sitting area.

THE MAGIC-MAKERS

- Sofa by day and bed by night, the daybed hugs the short wall to visually stretch the space. Shelves at either end of the niche hold television, stereo, reading light. Add flowers at the window, and you have a total retreat area.
- Though elements from many cultures are incorporated "the look is cohesive, and the effect is almost Moroccan," says Miss Ostrom.
- To frame the niche and set the Casablanca tone: a pair of Victorian porch columns. Arched shutter treatment echoes the windows.
- The walls were painted by utilizing an old technique that recollects "the beautiful finishes of venerable palazzos this traveler has seen."►



TOM YEE

Handmade objects incorporated into this room range from a paper and yarn sculpture in Plexiglas to a rattan chair woven in the Philippines to a contemporary bronze table *(foreground)*.

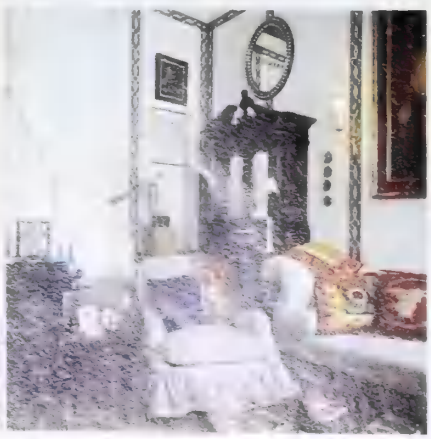
DECORATING U.S.A.

"We believe in the English classical tradition. A room like this has layers that create a feeling of continuity."—Sam Blount

Surely one of the most talked-about rooms in the show house in which it appeared was this "morning room" decorated by Sam Blount at Irvine & Fleming, champions of the English country look. Although the room reflects the deceptively effortless look for which the firm is known, the focus is far from sunny chintzes and colors. It is instead a modern adaptation of an early-19th-century Regency room. "This room has to do with the continuity of English classical decorating," explains Keith Irvine, one of the firm's principals. "It is an intellectual room, with layers that create the feeling of continuity." Elements here come from "a space of time over a century," and look as if the room's inhabitant "either had these things or had collected them." Most pieces, such as the painted Regency étagère and desk, are very fine, but the room easily accepts personal photographs, invitations and the like. What makes the overall impact so effective? "Nothing is grandly set up, but just an assemblage of very beautiful things," says Thomas Fleming, the firm's other principal. "The idea is to play it down, to look not posh at all."

THE ELEMENTS

- "We believe that the bones and guts of a room have to have an architectural integrity," says Sam Blount.
- Crown moldings, and wallpaper borders applied in a panel effect, create a stronger sense of architecture.
- The dado was stippled red around the existing panels to the left and right of the fireplace, then the pattern repeated with painted shadow moldings and stippling on the adjacent walls.
- To give definition to the ceiling, "usually a neglected area," Mr. Blount had it stippled and sponged with a rich malachite texture and then given a painted border. Because the ceiling is high for the room, the dark color keeps it from floating, and the border—a combination of Greek key design and lions' heads—adds classical elements characteristic of the period.
- Finishing the shell is a flooring of unexpected material: sisal matting, "because it tends to relax a room that could seem very formal."
- For the same reason, Mr. Blount used very simple fabrics, mainly a dark blue and white ticking for slipcovers, that look "lived in and very comfortable." Adds Mr. Irvine, "I feel very strongly about fabrics that are just basic and enhance what they're used with."
- Curtains are plain white linen, edged by a fringe of crystal, black and amber beads devised by the designer, and they hang from a black wrought iron pole. The looped heading is intended to keep the room light and airy. ►





"Slipcovers should look like slipcovers, not upholstery," says Sam Blount. "They were originally called 'loose covers.'" These charming uses of ticking show off pillows made from beautiful antique fabrics.





DECORATING U.S.A.

"There's a desire today for gracious, sumptuous living. This room accomplishes it with great attention to detail."—John Hughes

Lavishly curtained and festooned with flowers, this very feminine bedroom overcame its plain-box beginnings at the hands of John Hughes of Kenneth Brian Walker & Associates, a firm known for stark contemporary interiors. "People want to live more graciously and sumptuously today," says Mr. Hughes who, as with minimal interiors, accomplished his objective by turning his attention to detail. "Our concept was to take an idea and develop it as far as possible."

THE DETAILS

- Decorating started with the fabric—dozens of yards in all: flower-strewn cotton teamed with lavender and white wide-striped cotton, striped white silk organza, lavender silk taffeta.
- The bed is the focal point of the small room, its half-tester effect devised by hanging curtains from crown moldings, installed to add architecture and "reshape" the high-ceilinged room.
- Curtain treatments give wall-to-wall windows a traditional turn.►



Repetition of themes: Serpentine shape of dressing table echoes footboard, curtain treatments; floral fabric establishes a theme for accessories, such as the footstool and the Bessarabian carpet, which is in a larger scale to weight the room.

THIS BLUE RIBBON BY THE KIPS BAY BOYS' CLUB



NTRY FLOWERS

DECORATING U.S.A.

"This garden room is not a porch but part of the house. I wanted it to be integrated."—Elaine McLure



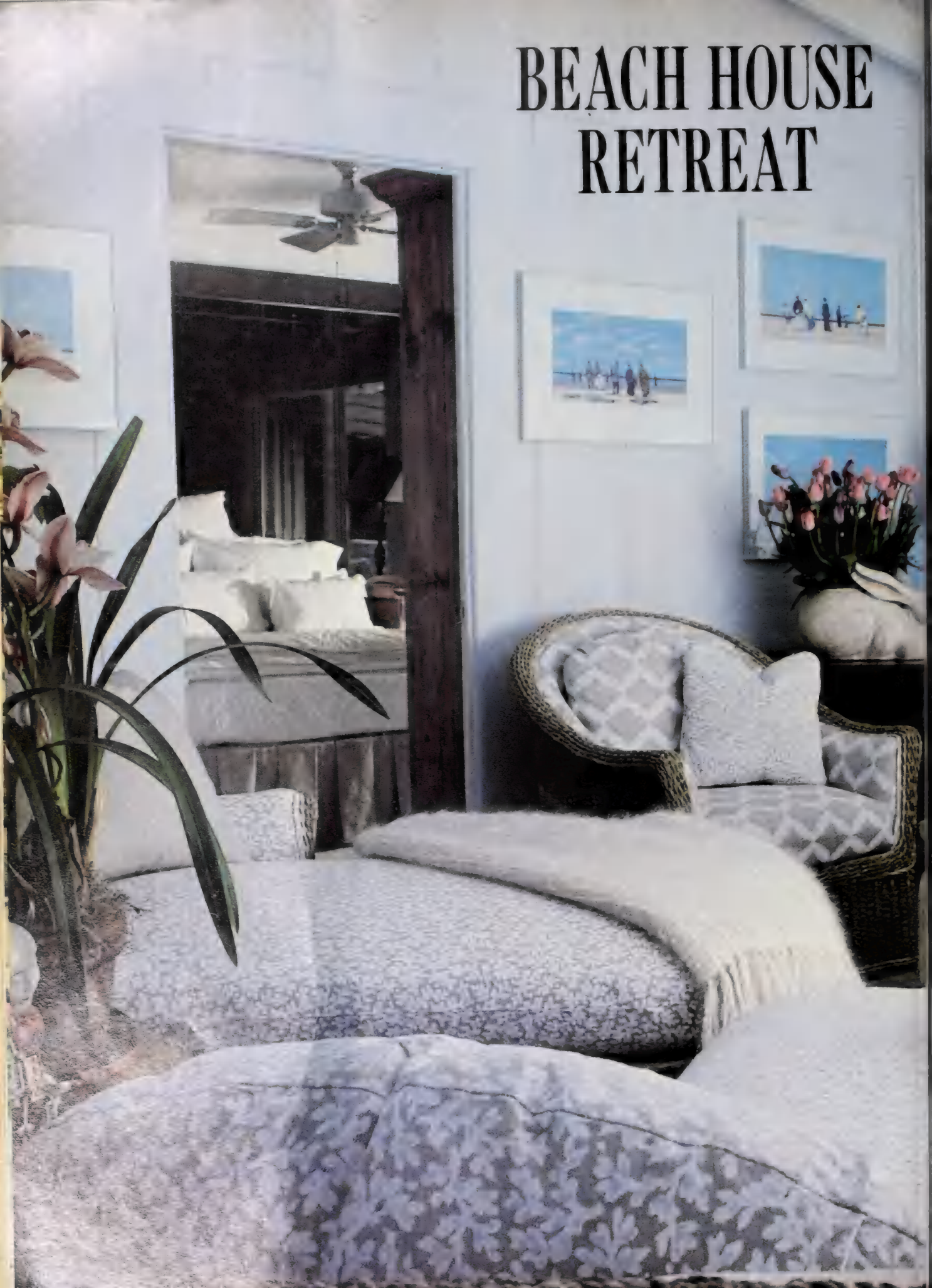
Flowers and greenery set the stage for this garden room in Atlanta—and prove that you don't always have to use rattan and sun-drenched color. "It's warm and comfortable but elegant," says Elaine McLure of McLure and Fuller, "yet not so serious it looks like another living room."

GARDEN ROOM DETAILS ■ Mellow walls with the look of ■■ old Italian villa. Existing paint was scrubbed and glazed, painted with ivy by Jim Fuller. Country French furniture mixed with ■ contemporary steel and brass day bed—"a light touch that keeps the whole thing from being stiff and formal."■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

WILLIAM P. STEELE SHOW HOUSE SPONSORED BY THE JUNIOR COMMITTEE OF THE ATLANTA SYMPHONY ASSOCIATES

BEACH HOUSE RETREAT



This tiny house has just two guide words—"simplicity, simplicity"



Simple but sophisticated patterns of white on beige form a subtle contrast to the rustic wood of walls and aftered ceiling in this Southampton, N.Y., living room.►

BEACH HOUSE RETREAT

An ordinary red brick fireplace becomes a design focal point when it is softened with



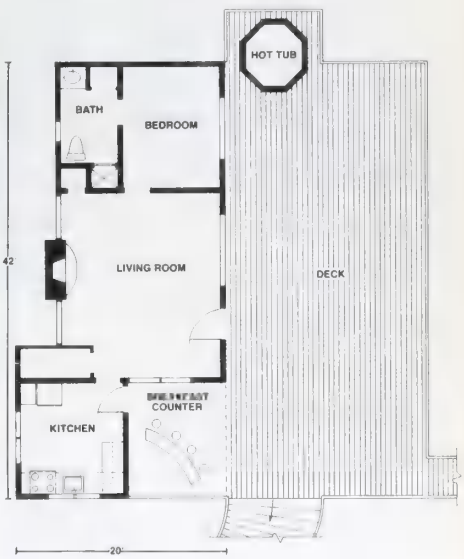
hitewash and flanked by wicker chaises



This beige, cream and white room—an example of vacation house decorating at its best—brings to mind Thoreau's famous dictum on living: "Simplify, simplify." Here, using a few pieces of generously proportioned, supremely comfortable furniture avoids a cluttered look. Simple materials—natural wicker and crisp cotton—feel cool and are impervious to mildew. Roman shades do not block the large windows, and—most important—patterns and colors do not distract from the main attraction of the room: the magnificent view of the Atlantic Ocean.

"We wanted the focal point to be the view," explains interior designer Josef Pricci, who refurbished the tiny one-bedroom house *(see plan below)* for its new owners. "My clients wanted to be able to walk in and focus immediately on the beach and the ocean without being distracted by chintzes in 40 different colors. And, of course, a simple neutral color scheme opens up the small rooms, making them seem spacious and airy."

Despite its tiny size and complete lack of architectural detail, the house has several charming features that Mr. Pricci capitalized on: roof-height raftered ceiling and wood-paneled walls in the living room *(see preceding pages)* and south-facing floor-to-ceiling windows on either side of the fireplace.►



Above: **As part of the refurbishing project Mr. Pricci doubled the size of the existing deck and built the curved counter near the kitchen.**

BEACH HOUSE RETREAT

Since the house is only as big as a minute the generous deck is everyone's favorite living room

Probably built originally as an ocean-front equivalent of a pool house, with sitting room, small dressing room, kitchen and bath, this tiny house was never intended to be much more than a place to change clothes and perhaps to have a picnic. The dressing room had become a bedroom long before the present owners moved in, but the interior remained unpretentious and unadorned. "There was never any question of trying to make it more than the simple beach house it is," says Josef Pricci. "It's not the kind of house to make grand, and besides, the owners wanted a place they could escape to and do absolutely nothing about maintenance and upkeep." The size of the house is perfectly suited to low maintenance. Only 637 square feet, it is too small for overnight guests, and its tile floors—dotted here and there with cotton dhurrie rugs—can be swept in a couple of minutes.

No structural changes were made, but new appliances were installed in the kitchen, and the ocean-front deck was expanded by 500 square feet. Mr. Pricci installed the canvas awning to create shade for outdoor dining. "It can be taken down in winter," he explains, "but, more important, I thought the canvas was suitable to the simplicity we wanted to retain."■



TOM VITALE

Above: The stucco walls of the bedroom are a reminder of the simple origins of the house. Doors open to the deck. *Right:* In a secluded corner behind the dining table a hot tub was installed for chilly spring and fall days.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





THE APPEAL OF BOTANICALS

Fruits and flowers from all over the world are recorded in luscious prints





Amazingly versatile as decorative accessories, botanical prints seem equally at home when hanging in matched groups or when propped casually as they are here. The pastel mats and hand-painted frames *(left, from R. Brooke; above, by Georgina Fairholme)* are particularly compatible with the trompe l'oeil finish of the mantel. Center frame of antique pine molding, mantel, accessories from The English Way.►

THE APPEAL OF BOTANICALS























Opposite top: Give visual unity to unmatched prints by hanging them on a fabric-covered scr
Above: To point up the delicacy of the prints themselves, choose elaborate frames and mats. These include hand-painted and decorated fram marbleized paper, richly colored mats, exotic woods and trompe l'oeil finishes.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





Framing, an art form in itself, brings out the botanicals' finest details

Botanicals—those delicate, meticulously colored prints of plants, flowers, fruits and vegetables—give so much pure visual pleasure we often forget that their history is scientific rather than artistic. The first prints, rather crude woodcuts, were illustrations in herbal books, which explained the use of herbs for medicinal purposes. Botanicals as we think of them today, however, are the copper engravings of the 18th and early 19th centuries and the hand-colored lithographs of the Victorian era. Both engravings and lithographs were reproduced from watercolors painted by botanists and botanical illustrators, some of whom traveled to exotic countries to discover new plants. In the 19th century some of the best illustrators worked for garden magazines. Although most botanicals were printed to document and educate, and often included all stages of a plant's life *(left)*, the line between scientific naturalism and art did at times become blurred. Evelyn Kraus of Ursus Books, a New York City print shop, gives an example: "Pierre-Joseph Redouté, though hired by Empress Josephine to record the gardens at Malmaison, was more artist than botanist. The flowers he painted were true to life, but were elegantly stylized." ■

Editor JODY THOMPSON-KENNEDY





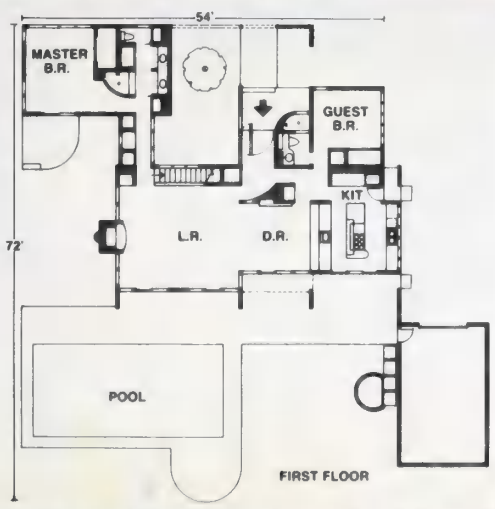


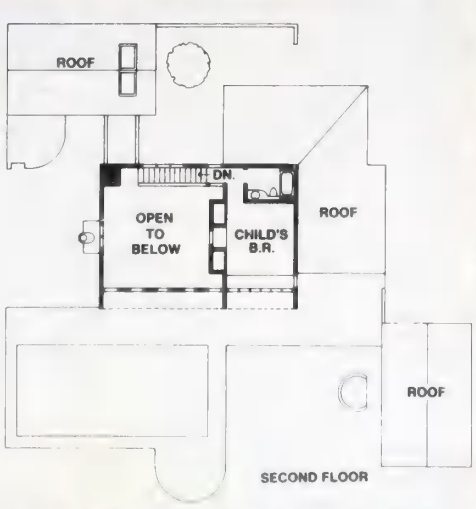
BEYOND THE FARMHOUSE

Like the farmyard complexes indigenous to the region, the house appears to be a cluster of separate geometric shapes that form their own landscape on the fields



To create the feeling of a farmyard compound, architect Bruce Nagel broke down the volume of this house into a cluster of seemingly independent structures: the main double-height space that contains the living and dining areas with the daughter's room above; the kitchen and guest room; the master bedroom suite; the garage; a silo-shaped outdoor shower. With no shrubs or trees, except in the enclosed courtyard at the front entrance, the house appears to form its own landscape on the flat fields.►





BEYOND THE FARMHOUSE

Inside there's the surprise of open, light-filled interiors that present a contemporary contrast to the shingle-sided exterior

With deference to its neighbors and the land it stands on, the house's north and west facades, which border the street and neighboring houses, are shingle faced and farmhouse shaped to blend politely with the surrounding landscape. "The house has real neighbors and is adjacent to 40 acres of potato fields in Bridgehampton, New York. We believed that it should recognize its neighborhood," the architect says.

However, Mr. Nagel's mastery of the modern idiom is apparent in the white stucco exterior wall facing the fields. Behind the sliding glass doors and windows are crisply contemporary interiors left open to maximize light and views and also allow for a variety of entertaining options.

The main house contains one lofty 28-foot-high living space open to both the kitchen and dining areas and delineated by carefully placed architectural elements. The dining area is defined by a black custom-designed buffet that houses stereo equipment.



View of the fireplace from a cantilevered bedroom romanticized with a window seat *(above)*; the main living area *(opposite above)*, with gabled fireplace wall, contains an open kitchen and dining area *(opposite below)*.

A curved entry wall separates the entrance from the dining area, drawing you toward the living room. "The curved entry wall is painted pink to symbolically extend the entrance sequence of the pink curved outside wall," Bruce Nagel says. "It's like the same wall displaced."

Sliding glass doors open the main room to the pool deck. "This open area easily accommodated a party for 85," the owner recalls.

For the owner's wife, an excellent cook, Mr. Nagel designed a highly functional kitchen, which he left open to the main area so that she is not removed from guests' conversation. However, a high counter conceals cooking preparations.

The ceiling above the dining area was dropped to make the space more intimate and to contain the daughter's bedroom, situated on the second floor. "To make the bedroom larger and to give it presence in the main living area, we cantilevered it out and romanticized it by creating a window seat," explains the architect. This gives the teenager her own private place apart, yet the window keeps her tuned in to what's going on downstairs. To reinforce the symmetry of the space the square bedroom window overlooking the living room is on a direct axis with the fireplace below.

At the owner's request the gabled west wall surrounding the fireplace was left as open as possible for viewing the sunset. "This is a very tranquil house," the owner says. "The windows are so well placed and detailed that they frame the views like paintings in a museum."

The stucco fireplace, painted in colors complementary to the exterior window frames, stands like a sculpture at the west wall, while on the outside its silolike chimney rises independently from the house, reinforcing the illusion of a compound of separate buildings.

To provide privacy the master bedroom suite is in a self-contained structure that on the outside forms a front entry courtyard. It is linked to the main living space by an enclosed passageway, the only flat-roofed structure. "It is like a piece of modern architecture that slides out of the living room," Bruce Nagel says of the passageway.

The garage creates yet another independent structural element. It is placed so that it forms a wall for the backyard "room" and provides the pool with privacy from neighbors.

"The cylindrical outdoor shower places an additional primary shape in the landscape that furnishes this outdoor space as a room," says the architect. At night it acts as an outdoor light fixture, standing like a beacon on the dark, flat fields.► —SUSAN ZEVON





BEYOND THE FARMHOUSE

A cutout to see through to the front and a mirror to reflect the fields in back make the partition in the dining area become an almost magical abstraction of the surrounding landscape ■





NAVIGATING HOME



PAM BARKENTIN

Two ardent sailors merged their love of the sea with a mutual desire for roots in a unique place



Built in 1885, the Cerre house *(above)* offers panoramic views *(top)* from Mike, Gina and Lauren's porch *(opposite)*.

To visit San Francisco and not to visit its neighbor above the bay would be to miss out on one of the more picturesque towns on the globe. Small as its name implies, Sausalito has huge assets among which are a vital arts colony plus fair weather and lush flowers reminiscent of the Cote d'Azur. A microcosm of international cultures, the coastal town swells with tourists who reconnoiter along Bridgeway for the dockside street's eating places and artisans' shops. Beyond the transient side of Sausalito is an exurban community of about 10,000 people, some of whom reside on houseboats, others who have taken to its hills and a growing number of families who have settled in the old fishing village near town.

In the 1800s Sausalito provided a calm port for whaling and cargo ships to dock for repairs, as well as a refuge for migrating Portuguese and Italian fishermen. "Settle in Sausalito; live long and be happy," declared the first newspaper, published c. 1885. The village's early houses are modest frame dwellings, beacons for a new generation determined to establish roots. And determination is a requisite, as Gina and Mike Cerre learned while seeking a house within their means after their first child was born. Having outgrown their tiny "cliffhanger" in the Sausalito hills, they began combing family-oriented neighborhoods, stepping up the effort when a second child turned out to be on the way. For these avid sailors, navigating proved to be a useful skill in acquiring a home.►













NAVIGATING HOME



The dining room's harbor view makes guests linger at the table *(above)*. Its black and white theme sets the tone for nautical pictures being collected. Mike and Lauren *(opposite, far left)* reach for fruits on their trees. Sausalito viewed from the Cerres' *(opposite, from top)*; Gina with Lee and Lauren; Mike with Lee; sailing with the work crew *(from right)*: Keith London, Mike and Gina, Roberto Varriar, architect Mike Rex and Gregory Frechette on "Begone."

The pursuit required all the stamina they could muster. While jogging one morning, Mike Cerre passed a house whose generous grounds, rich with fruit trees and water views, excited his interest. As an investigative reporter and ex-marine, his response was to take immediate action. His wife, Gina, who admits to being "obsessed with finding a home," was nevertheless surprised when Mike asked her to quickly write a note expressing their interest "even before I saw it!" While not smitten by the exterior, she found immediate rapport with the owner whose family lived in Griffin, Ga., also home to Gina's family. However, Theresa Milani had spent 40 of her 80-odd years in this house and couldn't bear to part with it, despite the pleas of her family to return to Georgia and the promises of the Cerres to love the place as she had. In fact, they "fell in love with the owner" who came to be known as "Grandma."

Convinced that this was the house they would live in, Mike and Gina weathered many of Mrs. Milani's changes of heart before she finally announced, "If you didn't show such interest, I wouldn't think about moving." After many Sundays of sharing pears from her trees and establishing a unique friendship with the steadfast couple, Mrs. Milani allowed the sale, leaving behind some of her possessions as reminders of the bond.

One chance friendship produced others as the couple sought a crew to help them modernize the house within the restraints of budget and time—barely two months before a second child was due. Recruiting a young architect who shared Mike's enthusiasm for rowing and Gina's design taste, the Cerres formed a work crew of skilled craftsmen they had met sailing. "We had our own workshop downstairs," says Gina, pointing out the many hand-milled moldings, details added to complement the high ceilings and make the plain house more gracious. Gina, who works for the innovative fashion company, Esprit de Corp., has put a personal stamp on the house that is contemporary and yet mindful of its old character. The dining room, for instance, has its original wainscoting sharply defined with hand-cut vinyl floor tiles she chose with painstaking regard for details.►









NAVIGATING HOME

The granite mantel *(above)* was hand-picked by Gina who's framed with Lee by the new archway to their living-workout room. "Learning how to live with what you've got" is the Cerres' decorating credo, creatively exercised in public and private rooms. *From top left:* A geometric dhurrie found at a flea market by Gina's mother; Lauren steps up to the vintage sink whose pedestal rests on a newly added tile floor; Gina's childhood bed with table left by original owner furnish Lauren's room with tradition.



Their home, like the town, reflects youthful vigor. Still predominantly a singles' community, Sausalito is attracting more young families like the Cerres whose lives revolve around children, home and outdoor pursuits. Along with dual enthusiasm for improving their house is a commitment to upgrade the school system—a shared effort on Gina and Mike's part. Raising their daughters is also a mutual involvement, with both parents maintaining work schedules that allow for family time. Gina's day begins with a workout session in the living room, showing six-month-old Lee, and Lauren, three, the way to fitness. Mike's day often begins with an early swim in the bay and a short ferry ride to his news station KRON where he's an investigative reporter and weekend anchor man. Two weekdays he's at home devoting time to his family and tropical garden.

While very much grounded here, the couple are sailors at heart. In fact they discovered compatibility while both were crewing in the Caribbean aboard the tall ship *Lene Marie.* On a subsequent trip they exchanged marriage vows, thereby forming a sentimental attachment to the ship and its crew. Just as Sausalito once was a calm haven for seafarers, the Cerre home has become a port for fellow sailors in from a trip. And the same sense of adventure that lured Gina and Mike to this house has stirred thoughts of doing a TV series on life in diverse lands, so long as they have Sausalito to come back to. ■

—CAROL COOPER GAREY
Editor JODY THOMPSON-KENNEDY

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A GARDEN OF EVEN COLOR AND QUIET ORDER

With treillage, trees and privet hedges, a formal garden is divided into warm and intimate spaces

At a time when the herbaceous garden overflowing with bright annuals is at the height of popularity, it can be a surprise and a blessed relief to come upon an island of order, a garden that relies on its bones rather than ebullience for charm. While a formal garden requires care and space, it doesn't necessarily mean an army of gardeners working in an area the size of Versailles. Nor does it spell stuffy intimidation. This two-acre garden bathed by the salt winds of Long Island is proof. Though formal it is warm and intimate, a series of various-shaped spaces in which its owners, a painter-printmaker and his designer wife, may work or stroll, swim or enjoy their meals.

Enclosures created from trellises, palings and hedges enlarge the garden instead of making it appear smaller. There is a sense of movement down brick paths, through arches and allées, from smaller to seemingly grand spaces. The eye is led by the walls, paths and openings to a sculpture, a stand of trees, a gay terra-cotta pot of red geraniums, a shingled dovecote designed, as is the treillage, by the artist-owner. Color is strong, but only an occasional flourish. The dominant mood is green, the green of native cedars and privet.

Begun 29 years ago on a sea of broken glass, scallop shells and the odd whiskey bottle, the land took two years to clear. There were chickens in the back, tangling shrubs, and rubber-tire-encircled flowers. A path today was once a road worn down by children visiting the former owners.

For its painter-creator, the garden was a first attempt, and until recently, he took care of it without help. It was the outcome of a "pent-up demand" and grew the way he paints. "You start out at one point, add here and there, and just keep expanding, moving and changing," he says—though admitting it is easier and less costly to wipe out mistakes in a painting than in a garden.

One change he had to make was removal of the orchard, leaving only a few of the trees. The cedars and a swimming pool his wife needed for exercise were considered more important, especially as the cedars did well and the orchard, impeded by the cedars, did not. Other changes to be made include pruning a wooded area and edging the vegetable garden with boxwood.►



IDEAS TO TRANSPLANT

- Use geraniums, pansies or agapanthus alone in movable terra-cotta pots for spots of color along a brick path.
- Even in small gardens architecture can create "rooms" that enrich the outdoor experience.
- Mix low-clipped shrubs with vertical forms or contrast with plants like gooseberry or rose bushes to achieve a varied silhouette.
- Use a white-painted gate or treillage for additional dimension. A muted green or natural wood will produce a subtler effect. Painted structures can add color to shaded areas where flowers won't bloom.
- End vistas dramatically with gates, or raise potted planters on a pedestal.

Above: **Down the garden path a canopy of grapevines is raised behind a fringe bed of daylilies edged with Ilex helleri.**
Opposite: **A view through treillage to sculpture inspired by a classical herm used to mark a property's end.**



A GARDEN OF EVEN COLOR







Top: **Marigolds jostle in a herbaceous border sheltered by treillage.** *Above left:* **Pots of geraniums and evergreens add splashes of color to the pool.** *Above right:* **A shingled dovecote, nestled amid the cedars, towers over the fenced-in herbaceous and vegetable gardens.** *Opposite:* **A brick-paved semicircle of roses in wedge-shaped beds.**

If there was a guiding principle behind the design, it was the classical wall-enclosed English garden before the ideas of the 18th-century architect and landscape designer Lancelot "Capability" Brown swept the landscape. "I wanted to have some feeling of the English habit of putting up stone walls and enclosing a garden," says the owner. "I love the green hedges. I would have preferred stone walls or brick, but who could afford that?" Although the demands of time and money may have been an influence in making the garden green, the choice was primarily an aesthetic one. Once more comparing the garden to a painting, the owner says, "You have to paint the garden with large areas of quiet and smaller areas of complication. The flowers are the busy spots of vivid colors that show off, point up, the larger, quieter areas of canvas.

"It's always a struggle for balance, and balancing is the most important element in a painting *or* a garden. Along with a balance between the quiet and the busy, there's a balance between nature and the manmade areas—buildings, fences, sculpture—that act as a focal point and put the whole thing in motion." This achievement of balance, the walls of green and the rosy paths, offers both serenity and interest to be enjoyed at each season. ■

—JEANINE LARMOTH


The vivid colors and intricate shapes
of flowers heightened by contrast, the cool
sense of repose in long lines of green

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q My very heavy candelabra, each almost 2 feet tall, are made of bronze. They have a mottled green stone base with gold-colored candleholders. What is their value?

—F.P. Corona, Calif.

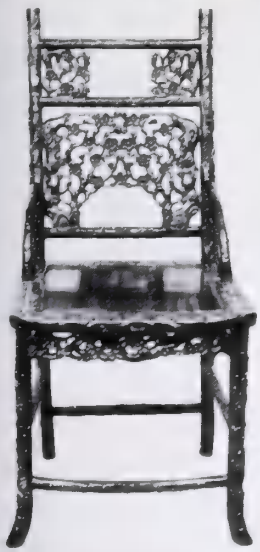


A. Bronze and ormolu (gold-plated brass) candelabra like yours were first popular in France during the early 19th century. The Empire designs favored classical figures and gold decorations. A new method of shaping bronze made it possible for the artists to make clocks, furniture and candelabra with black matte-finished figures as part of the decoration. The style remained popular until 1850. It was adapted by the English and Continental artists during the same period. The candle cups on your candelabra have engine-turned designs and molded arms. Any large pair of French Empire candelabra with classical bronze figures is worth over $2,000. Yours, with the added value of malachite bases, are worth $2,500 to $3,000 in a retail store. There was a revival of interest in this type of candelabra in the 1950s. Many copies were made and wired as table lamps.

Q This chair is made of heavy black wood that I believe is teak. It is hand-carved and made with pegs and holes so that it can be taken apart to fit in a small box. Can you tell me about the style and the age?

—F.M., Rocky River, Ohio

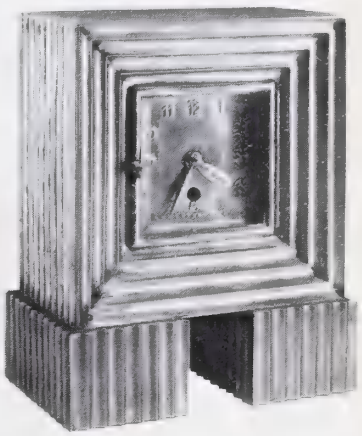
A. The sea captains who traveled to the Orient during the 18th and 19th centuries often returned home with objects made in China in the most current American styles. Some furniture was made in European shapes with Chinese carving. Your chair is in the Hepplewhite style that was popular about 1800. The teakwood and carved flowers are typical of the furniture made for export in Canton, China. The furniture was made to be shipped by sea so pieces were often sent in parts and assembled later. The parts were made with tongue-and-groove and pegged joints that were sturdy once they were properly joined. Furniture of this type is rare and in demand by collectors. Your chair is worth about $2,000.



Q My silver-colored clock is about 9 inches high. It is marked with a symbol that I'm told is the mark of Josef Hoffmann. Can you tell me what it is worth?

—W.J., Columbia, S. Dak.

A. Josef Hoffman was an architect and designer. He was a founder of the Wiener Werkstatte, a famous center of decorative arts in Vienna, Austria. The workshop made textiles, furniture, jewelry, metalwork and even buildings from 1903 to 1932. Hoffmann was known for his metal pieces, mainly geometric in design. If it is made of sterling silver it is worth about $6,000.



Q This spectacular hooked rug is 5 feet long and 2½ feet wide. The colors are bright, the rug is in good condition. Should I put it in front of the fireplace or is it too valuable to put on the floor?

—W.W., Allentown, Pa.

A. Pictorial hooked rugs were first popular in America about 1830. Housewives used linen or homespun material as the backing. A design was drawn in charcoal, then the colored scraps of cloth were hooked into the rug. Commercial patterns became available about 1860. The most famous patterns were made by Edward Frost of Lyman, Me. He had over 180 patterns, including one like your lion rug. If the burlap backing is weak or broken sew an extra piece of fabric on the back and hang the rug from a rod. If the burlap is strong you could use your rug on the floor in a low traffic area. Be careful about putting a rug in front of a fireplace. The sparks could burn it. A rug like yours is worth $1,000 or more. If the Frost stamp shows on the back of the rug add 20 percent.■





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WHERE TO FIND IT

CAREFUL RESTORATION OF OLDER BATHROOMS CALLS FOR THE USE OF FINE PERIOD REPRODUCTIONS, NOW A READILY AVAILABLE AND DEPENDABLE OPTION

By SYLVIA SUNDERLIN

In restoring an older house, an owner may find "the bathroom" was not that originally but a bedroom converted for that use, a larger room than the later, small "box" bathroom. These older bathrooms, while comfortably large, are sometimes of awkward shape, making choice of fixtures a problem. The owner may have been lucky to still find in the room a claw-foot tub or a pedestal washstand. These can usually be handsomely revitalized with new fittings, such as shower rods or dependable faucet sets. Original plumbing fixtures are available, but reproductions of such fittings are preferable for dependability. Many fittings now on the market are in designs conforming to the period of the original bathrooms.



This authentic reproduction of a Victorian pedestal sink features brass and porcelain faucets.

A-Ball Plumbing Supply, 1703 W. Burnside St., Portland, OR 97209; (503) 208-0026—Quality reproductions of fixtures for "problem" bathrooms are the firm's specialty: pedestal sinks, accessories for claw-foot tubs, fixtures with exposed valves, several varieties of chrome or solid brass tub and basin faucets, high-tank toilet parts. Free catalog.

Barclay Products Co., 424 N. Oakley Blvd., Chicago, IL 60612; (312) 243-1444 or toll-free (800) 446-9700—Firm specialties are plumbing accessories for restorations, shower rods and units adapted for various older or odd-shaped tubs (such as D-shape or corner tubs), basin and tub faucets in several styles, exposed plumbing fixtures. Free catalog.

DeWeese Woodworking Co., PO Box 576, Philadelphia, MS 39350; (601) 656-4951—Commode seats of dark or golden solid oak, suitable for restoration of early-20th-century bathrooms, are a firm specialty, as well as oak wall cabinets, towel racks, rods and other oak accessories. Free brochure.

P.E. Guerin, Inc., 23 Jane St., New York, NY 10014; (212) 243-5270—This manufacturing and importing firm of top-quality hardware has bathroom fittings suitable for all restoration periods from opulent Victorian to modern. Inventory includes brass, copper and china lavatory bowls; faucet sets in a wide variety of motifs, such as "pineapple," "bamboo" or "moon rock" with matching towel rods, paper holders, tub grips. Medicine cabinets and free-standing china lavatories available. Catalog/price list, $5.

Sunrise Specialty Co., 2210 San Pablo Ave., Berkeley, CA 94702; (415) 845-4751—Although this firm once specialized in sound, authentic bath fixtures, many of which are still available, they found excellent reproductions of choice older designs were more reliable for remodeling. They offer reproductions of vitreous china pedestal sinks with brass or porcelain faucets, showers and tub fittings, high-tank water closets. Oak vanities and other accessories made to order. Catalog, $3.

Surrey Shoppe Interiors, 665 Centre St., Dept. 7, Brockton, MA 02402; (617) 588-2525—This firm has rods for converting an ordinary tub into a shower tub with all necessary accessories, such as ceiling supports. They have in-stock or to-order shower curtains in all wanted widths and lengths; vinyl or polyester-cotton in a wide choice of colors; curtain liners in all sizes. Send $1 for brochure with fabric samples.

Walker Mercantile, PO Box 129, Bellevue, TN 37221; (615) 646-5084 or toll-free (800) 645-3213—Turn-of-the-century reproductions of bathroom fixtures are featured by this firm, such as the old-time pull-chain toilet, especially suitable for vacation houses or places where water-saving is desirable. The firm also makes china pedestal sinks, copper bathtubs with claw feet, enameled steel tubs with wooden rims. Catalog, $5.80. Price refundable with first order.

W.T. Weaver & Sons, Inc., 1208 Wisconsin Ave., Washington DC 20007; (202) 333-4200—Large stock of bath fixtures and accessories for all styles of bathrooms, from late Victorian to contemporary. Reproductions of older styles: decorated bowls for vanities, free-standing porcelain lavatories, faucet sets in polished brass, chrome, porcelain, some with varied floral patterns. Also available: Small brass sinks for powder rooms or bars, bidet fittings, electrically heated towel rods. Catalog, $2.50.■

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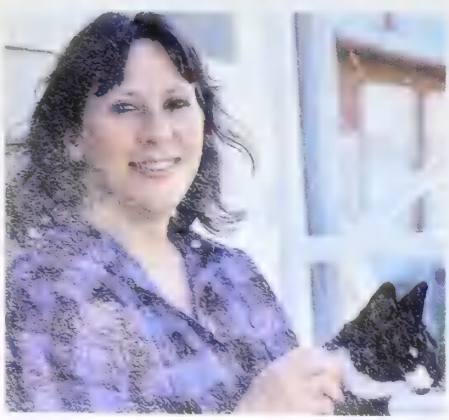
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AUTUMN FARE WITH FRUIT



Cider-glazed onions, Cheddar soup with Calvados, and sausage-potato salad are full-bodied accompaniments to cool-weather menus.

Inspired new recipes highlighting apples, pears and cider for warm, Indian summer afternoons as well as the blustery days ahead ▸



Cook-baker Amanda Hewell with Snafu, *(above)* pork loin with pear mustard accompanied by sauteed zucchini and cherry tomatoes *(top)*.

Apples and pears aren't just for pie making and eating out of hand. The sweet-tart flavor of these two fall favorites enhances savory dishes, too—from a tangy, mustard-based sauce that accompanies roast pork *(above)* to a rich white Cheddar soup perfumed with sweet and hard ciders *(preceding page)*. These and other inspired recipes are the creations of cook-baker Amanda Hewell *(left)*, a Connecticut native who studied cooking with Madeleine Kamman in Annecy, France, and presently resides in the Hudson Valley region of New York. Ms. Hewell has always had a passion for fall's bounty. "When I lived in California several years ago, autumn was the season that I missed most of all. I longed for the crisp clear air, the blazing foliage, and particularly for the local apples and cider that abound in my native New England."

Her love for the season's fruits led to in-depth experimentation in the kitchen. The outcome was a repertoire of inventive new breads and desserts as well as a selection of main courses that go beyond the sweet and sour character associated with most savory dishes made with fruit. The unexpected flavors of Ms. Hewell's non-dessert dishes are achieved by combining apples, pears and cider with ingredients such as fresh horseradish, grainy mustard, juniper berries, sausage, salt pork and other assertively flavored foods. They counteract the inherent sweetness in the fruit,

AUTUMN FARE WITH FRUIT

"Use hard cider, Calvados, applejack and Poire Williams to heighten and enhance fruitiness"





Serve grilled veal chops with apple-horseradish cream, sautéed radishes and green beans *(above)* with a full-bodied California Chardonnay.

resulting in a blend of flavors that is deep, rich and carefully balanced. The game hens with juniper butter *(above)* are one such example. These small, tender birds marinate in an aromatic mixture of Calvados, hard cider, lemon peel, fresh sage, walnut oil, peppercorns and sliced fresh apples. They're grilled, then topped while piping hot with a nugget of juniper butter.

Calvados, Poire Williams (or Eau de Vie de Poire) are frequently used in both sweet and savory dishes as they enhance fruitiness without adding sweetness. Ms. Hewell also employs an old New England staple, cider syrup (unpasteurized cider boiled down to a thick, syruplike consistency) in main courses and dessert dishes alike.►

RECIPES BEGIN ON PAGE 140

AUTUMN FARE WITH FRUIT

Three make-ahead fruit desserts and a vintage rosé Champagne are a luscious finish to an out-of-doors buffet





Serve hazelnut pear muffins and autumn sticky buns *(above)* for brunch or tea. Pear brown betty, cider pound cake and cider streusel tart *(below)* are all variations on American classics.■ —SARAH BELK RIAN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

ENTERTAINING PLUS

By BEVERLY McGUIRE and SARAH BELK RIAN



A BOOK FOR THE TABLE

Peri Wolfman and Charles Gold, co-owners of New York's chic tabletop store Wolfman, Gold & Good, Co., are authors of the forthcoming *The Perfect Setting* (Harry N. Abrams Inc., $35), your guide to creating the most stylish table settings imaginable. Creative looks run the gamut from an elegantly simple breakfast in bed with coffee and sweet rolls on a pretty napkin-lined wicker tray to a lavish hunt breakfast set with French Quimper china, Delft platters and English stag-handled flatware. With recipes and a source list of stores across the country, *The Perfect Setting* offers meaty contents in addition to mouth-watering ideas such as these below.



SPECIAL ORDER

Having company doesn't have to mean long, laborious hours in the kitchen: call for take-out Chinese food and arrange cardboard containers in woven willow boxes. Use lengths of blue and white dish toweling as runners with matching dish towels for napkins.

HAND-PICKED DESSERT

Let guests create their own old-fashioned dish: Fill colanders with fresh berries and stoneware bowls with whipped cream to dress individual shortcakes. Blue and white plaid napkins and charming tin spatterware spoons add to the country flavor of this buffet.





A bowl of pineapple.

No, it's not an ice cream. Nor, a sherbet.

What you're looking at is a delightfully different type of dessert like the French have been enjoying for years.

It's called sorbet (pronounced sohr-bay).

And now Dole® has made it available here.

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Which is why a bowl of pineapple can taste just like a bowl of fresh-cut pineapple.

Also in peach and strawberry.

New Dole Fruit Sorbet. Look for it next to the other fine frozen desserts in your store.

New Dole Fruit Sorbet

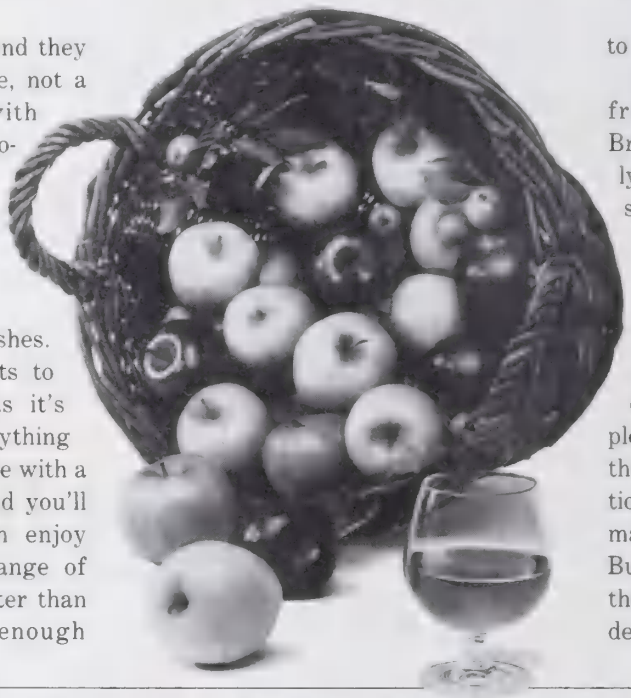
The idea is very French. The taste is all Dole.

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By PETER QUIMME

SPIRITED APPLES: *Cider and Calvados*

Say cider to most people and they think of fresh apple juice, not a beverage that pairs with French cuisine. But the sophisticated, slightly alcoholic ciders of the Normandy region of France are the classic country drink of that region, perfectly matched to the cream-and-butter-based dishes.



Except for scattered efforts to create a fine hard cider (as it's called here), we don't have anything in the United States to compare with a top French *cidre*. Try one and you'll understand why the French enjoy these dry bottlings as a change of pace from wine. Cider is lighter than wine, yet it is flavorful enough to stand up to rich, hearty foods.

I've found two excellent brands from Normandy—Jacques de Toy Brut and Grand Cru—which are mildly alcoholic (4 percent, as well as a sparkling nonalcoholic version, Bel Normande). I also recommend Alpenglow, a non-alcoholic United States sparkling cider. Prices are modest—around $3 per bottle.

Then there's Calvados, Normandy's own spirit, a fragrant, fiery apple brandy distilled from the juice of the same apples used in cider production. Calvados is used in many Normandy dishes, but the best, such as Busnel Hors d'Age (about $30), has the aged character of fine brandy and deserves to be served in a snifter.

BUYING BONANZA: French '83s to Look For

When people talk about a great vintage year in France, they really mean Bordeaux, which is the country's most important fine wine region. But the best Bordeaux years aren't necessarily the best years in France's other regions. The 1982 vintage in Bordeaux received so much attention that the 1983 vintage, which was superb in Alsace, Burgundy and the Rhône valley (and excellent in Bordeaux) was overshadowed. Prices are reasonable, considering the quality.

Now is the time for savvy buyers to start stocking up on some of the best French wines in years. '83 whites are starting to arrive; look for the reds this fall and in early '86.

Alsace: The dry, stylish whites from this northerly region are the best since 1976. Try Pinot Blanc, Riesling and especially the spicy, fragrant Gewürztraminer from producers such as Hugel, Trimbach and Willm.

Burgundy: The best producers made rich, deep reds and magnificent whites, the best since 1978. Burgundy can be uneven, so stick to wines from top shippers like Joseph Drouhin and Louis Latour and those imported by Robert Haas, Robert Chadderdon and Kermit Lynch.

Rhône: The grand northern Rhône reds from this vintage are not to be missed if you like rich, powerful wines. Look for Hermitage from producers such as Chave, Paul Jaboulet Aîné and Chapoutier; Côte-Rotie from Guigal and Robert Jasmin.

Bordeaux: '83 was excellent here too, and in fact superior to '82 in Margaux, where wonderful wines were made at châteaux such as D'Angludet, Prieuré-Lichine and Cantemerle.

FOR MORE DETAILS SEE PRODUCT INFORMATION

WINE TIP: *Saving Wine for the Next Day*

Have you ever noticed how the wine in a partially consumed bottle never seems to taste as good two days later? That's because there's too much air in contact with the wine in a half-empty bottle and in less than a day spoilage begins. The best way to keep opened wine fresh is to rebottle it.

I keep a few clean, empty half-bottles on hand for just that purpose. I pour the left-over wine from the bigger bottle into the smaller one and cork it with the original cork.

Naturally, the less air space the better the wine will keep. With no airspace in the half-bottle, whites will keep for several days if refrigerated, and reds can last for a week.■



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Product of France. Made with fine cognac brandy. 80 proof. © 1985 Carillon Importers, Ltd., N.Y.

KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

SPIRITED TOWELS

Colonial Williamsburg tavern towels, new from Stevens Linen, are available in four styles and retail for $6 apiece. Each towel depicts a sign from an 18th-century Williamsburg tavern frequented by colonial Virginians when its legislature was in session. A tavern specialty recipe accompanies the towels.





JACK KEELY

KITCHEN WEAR

This charming pinstriped apron of cotton with a lace-bordered ruffle is available in soft pink, French blue or dove-gray and white. "Lisette" from du Treva is $33.

GRATE IDEA

The new Earthgrown™ rotary food press from Mirro is ideal for canning. Of polypropylene, its three stainless steel interchangeable blades puree, rice and coarsely grate cooked fruit and vegetables. Retail price is $15.

HERBAL HOW-TOS

The Macmillan Treasury of Herbs ($15) by botanist Ann Bonar will appeal to cooks and gardeners alike. Details on the uses and properties of 60 herbs with photos of each, the how-tos on planning and growing an herb garden, recipes and potpourri mixes plus addresses of suppliers are all included.

COOL MACHINE

The Donvier™ Ice Cream Maker makes fresh ice cream, sorbets and frozen drinks without ice, salt, electricity or continuous mixing. Available in pint and quart sizes, the cooling comes from chilling a metal liner in the freezer. It's easy and fun to experiment with a variety of flavors, and takes only about 20 minutes. $40 and $46 from Nikkal Industries.■





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QUICK COOK

A late summer menu makes the most of the season's bounty



September's abundance of fresh fruits and vegetables makes devising Quick Cook menus a breeze. By their very nature, these seasonal gifts need little or no cooking, so time spent in the kitchen is shortened considerably. The fresh tomato sauce and okra salad are ready in minutes; serve with scallops sauteed in brown butter. Finish with clafouti—perhaps the simplest, most charming cooked fruit dessert imaginable. Serves 4.

—MARTHA STEWART

Tomato Fettuccine With Fresh Tomato Sauce

3 shallots, peeled and minced
6 tablespoons olive oil
1/4 cup chopped fresh Italian parsley
1/4 cup chopped fresh basil leaves
1/4 cup chopped fresh chervil
10 ripe plum tomatoes, peeled and coarsely chopped
Salt, freshly ground pepper to taste
1-1/2 pounds fresh tomato fettuccine (available in specialty food stores)
Parmesan cheese

1. Bring large kettle of lightly salted water to boil.
2. In large skillet, sauté shallots in 4 tablespoons of olive oil until tender, about 2 minutes.
3. Add herbs, tomatoes and salt and pepper; heat through.
4. Cook pasta until al dente. Drain thoroughly; toss with remaining 2 tablespoons olive oil to prevent sticking. Reheat sauce if necessary, then toss with pasta and serve immediately. Pass cheese separately.

Sautéed Scallops With Brown Butter

24 large sea scallops
8 tablespoons unsalted butter
Salt, freshly ground pepper to taste
Lemon wedges

1. Pat scallops dry with paper towels.
2. Heat butter in iron or nonstick skillet large enough to hold scallops without crowding. When butter is very hot and begins to brown, add scallops and cook 2 to 3 minutes on each side or until edges are browned and centers are opaque. Transfer to warm serving dish and top with browned butter. Sprinkle lightly with salt and pepper and serve hot with lemon wedges.

Baby Okra Salad

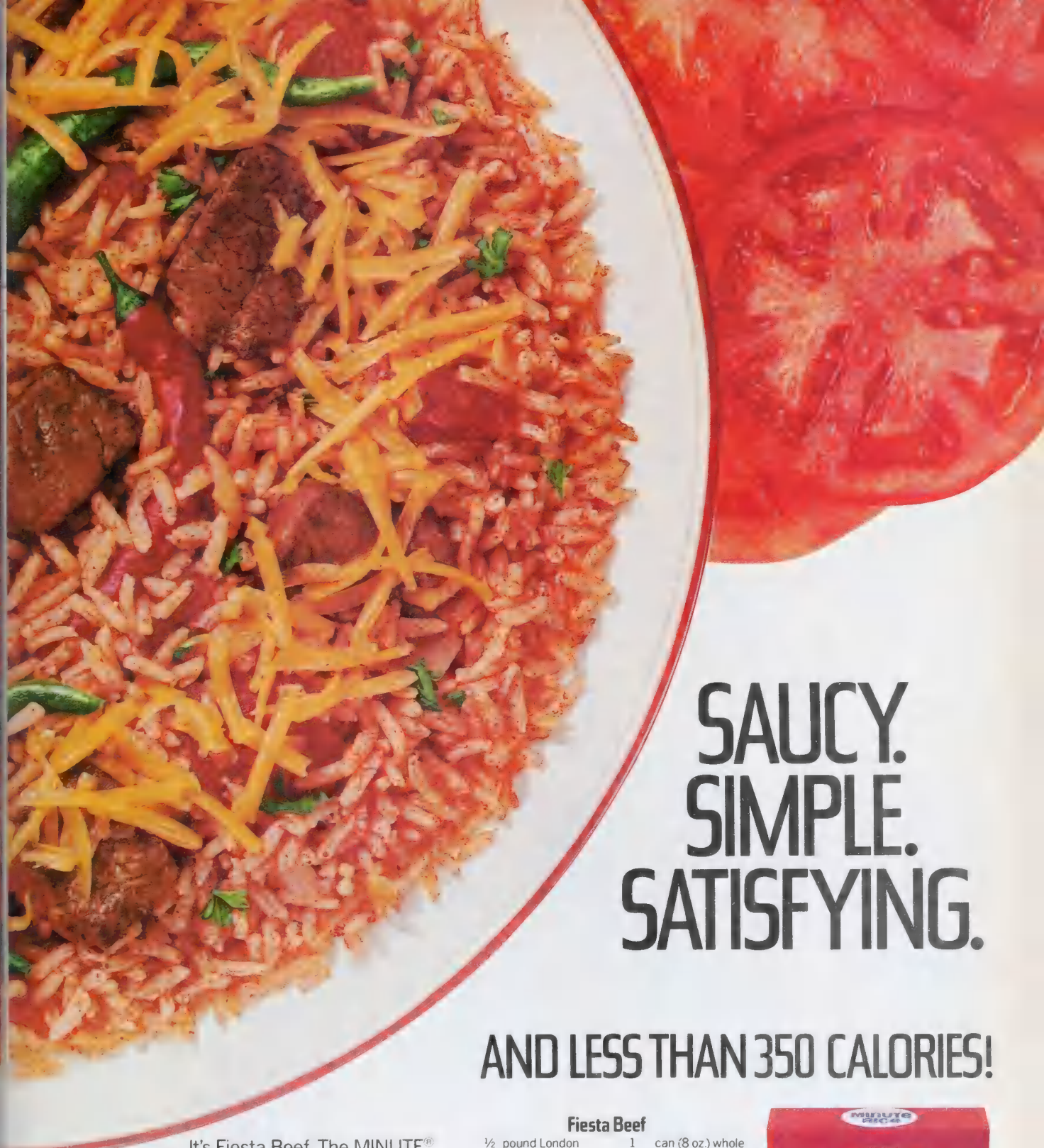
1/2 cup olive oil
3 tablespoons sherry vinegar
1 tablespoon Dijon mustard
1 tablespoon chopped fresh coriander or parsley
Salt, freshly ground pepper to taste
1 pound fresh baby okra, each not more than 2 inches in length
2 small heads green or red leaf lettuce

1. Whisk together first 4 ingredients in salad bowl. Season with salt and pepper.
2. Trim stem ends from okra and discard. Drop okra into a large pot of boiling water and cook 2 to 4 minutes or until crisp-tender. Drain and toss immediately in vinaigrette. (This seals in the flavor of okra and prevents them from becoming "ropey.")
3. Just before serving toss the okra with leaf lettuce and sprinkle with freshly ground black pepper.

Plum Clafouti With Crème Fraîche

1-1/3 cups milk
1/3 cup sugar
2 tablespoons Cognac
3 eggs
2 teaspoons vanilla extract
Pinch salt
3/4 cup flour
8 ripe plums pitted and quartered
1/2 cup sugar

1. Preheat oven to 375°.
2. Place all ingredients except plums and 1/2 cup sugar in blender or food processor and process until smooth. Pour 1 cup of batter into buttered 10-inch pie plate.
3. Arrange plums on top of batter in one layer.
4. Gently pour in remaining batter and bake 15 minutes.
5. Sprinkle with the 1/2 cup sugar and bake about 45 minutes more or until center is set and top is brown and slightly puffed. Cut into wedges and serve warm with crème fraîche.■



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Fiesta Beef

- ½ pound London broil, cut ½-inch cubes or use lean ground beef
- 1 tablespoon oil
- ⅓ cup diced onion
- 1 clove garlic, finely minced
- 4 fresh or canned whole chilies
- 1½ teaspoons chili powder
- ½ teaspoon oregano
- 1 can (8 oz.) whole tomatoes in juice
- ½ teaspoon salt
- ¾ cup water
- 1½ cups MINUTE® Rice
- 2 ounces cheddar cheese, shredded
- 2 teaspoons chopped fresh parsley

1. Saute beef, onion, chilies and garlic in oil in skillet until beef is browned.
2. Add chili powder, oregano, tomatoes, salt and water.
3. Break up tomatoes, bring to a boil, and stir in rice.
4. Cover, remove from heat and let stand 5 minutes.
5. Top with cheese and parsley.



GENERAL FOODS

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AUTUMN FARE

Continued from page 131

Cider syrup (boiled cider): Boil 1 gallon sweet cider in a large, non-aluminum stock pot over high heat until reduced to 3 cups.

CHEDDAR-CIDER SOUP

- 6 tablespoons unsalted butter
- 2 shallots, minced
- 1 clove garlic, minced
- 6 tablespoons flour
- 3 cups chicken broth, preferably homemade
- 3/4 cup sweet cider
- 3/4 cup dry hard cider
- 3/4 cup heavy cream
- 1 bay leaf
- 14 ounces cheddar cheese, shredded
- Salt, freshly ground pepper to taste

Croutons:

- 1 small day-old loaf French or Italian bread, cut into 1/2-inch slices
- Walnut oil
- Freshly ground black pepper
- 2 tablespoons Calvados, optional

☐ Heat butter in saucepan over moderate heat. Add shallots and garlic and cook, stirring frequently until translucent. Add flour and cook, stirring constantly, 2 minutes. Off heat, add broth and ciders; whisk until smooth. Return to heat, add cream and bay leaf; simmer uncovered 10 to 15 minutes.

☐ Add cheese by handfuls and stir until smooth after each addition. Simmer 5 minutes longer. Add salt and pepper to taste.

☐ Make croutons: Brush both sides of bread slices with walnut oil and grill, bake or sauté until golden brown and crisp. Grind black pepper generously over both sides.

☐ To serve, stir Calvados into soup, ladle into warm bowls and float 1 or 2 croutons in each bowl. Serves 6.

CIDER-GLAZED ONIONS

- 20 small white onions
- 2 ounces lean salt pork, 1/2 inch thick
- 2 tablespoons unsalted butter
- 1/2 cup sweet cider
- Salt, freshly ground pepper to taste
- 2 teaspoons cider vinegar

☐ Blanch onions 5 minutes in large saucepan of boiling water. Drain, cool and peel. Cut deep cross in root end of each onion.

☐ Cut salt pork into lardons, approximately 1 inch long and 1/2 inch wide.

☐ Place salt pork in medium skillet over moderate heat and cook until fat is rendered but pork is not crisp. Remove pork with slotted spoon and drain on paper towels.

☐ Add butter to fat in pan. Add onions and cook uncovered, stirring frequently, 5 minutes.

☐ Add cider, salt and pepper; bring to simmer. Cover, reduce heat and cook, shaking pan occasionally, 30 minutes or until onions are very tender. Add vinegar, increase heat; cook uncovered, stirring frequently, until liquid is syrupy and onions are glazed. Season to taste. Serves 4 as side dish.

POTATO-SAUSAGE SALAD

- 1-1/2 pounds small red-skinned new potatoes
- About 1/2 cup dry hard cider
- 1 pound bratwurst or other good, fresh sausage cut into 1-inch lengths
- 3 tablespoons cider vinegar
- 1 teaspoon Dijon mustard
- 1 teaspoon whole-grain mustard
- Salt, freshly ground pepper to taste
- 1/4 cup olive oil
- 1/2 medium-sized red onion, thinly sliced
- 3 tablespoons chopped fresh chives

☐ Put potatoes in saucepan and add cold water to cover. Bring to a boil and cook until just tender; drain. When potatoes are just cool enough to handle, cut into quarters, halves, or 1/2-inch slices depending on size of potatoes. Place in bowl, add 1/4 cup hard cider, toss gently, and cool potatoes in liquid.

☐ Meanwhile, place sausage in large skillet. Add enough hard cider to reach a depth of 1/4 inch. Simmer sausage uncovered over medium-high heat until cider has evaporated. Reduce heat to medium and cook sausage in its own fat until well-browned. Drain.

☐ In a separate bowl, mix vinegar, mustards, salt and pepper. Add oil slowly while whisking constantly to make thick vinaigrette.

☐ When potatoes are cool, discard any liquid left in bottom of bowl. Add sausage, onion, chives and the vinaigrette. Toss well; taste for seasoning. Serve slightly warm or room temperature. Serves 4.

PORK WITH PEAR MUSTARD

- 2-1/2 pound boneless pork roast, tied
- 2 teaspoons dried thyme
- 1 teaspoon freshly ground pepper
- 1/4 cup Eau de Vie de Poire
- 1 tablespoon walnut oil
- 1/2 cup sugar
- 1/2 cup fruity cider vinegar or regular cider vinegar
- 2 bay leaves
- 1 branch fresh thyme
- 6 whole black peppercorns
- 2 slightly underripe pears
- 1/4 cup Dijon mustard
- 2 tablespoons chopped parsley

☐ Rub pork well with thyme and ground pepper. Place in a non-aluminum pan, add Eau de Vie and walnut oil; marinate 4 hours at room temperature turning occasionally.

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☐ Pour off and reserve marinade. Place pork on rack in roasting pan and roast 15 minutes in a preheated 400° oven. Lower heat to 325°, add marinade and roast 1-1/2 hours or until a meat thermometer registers 165°. Cover; let stand 10 minutes.

☐ Dissolve sugar in 1 cup water in saucepan. Add vinegar, bay leaves, thyme, peppercorns and simmer 10 minutes. Quarter, peel and core pears. Add to syrup and simmer 20 minutes or until pears are tender and slightly translucent. Finely chop 1/2 pear and combine in a bowl with mustard and parsley.

☐ Remove string from pork. Discard fat in pan and add brown cooking juices to the mustard. (If no pan juices remain, pour off fat and deglaze with splash of Eau de Vie. Add to mustard mixture; season to taste.)

☐ Cut pork into 1/2-inch slices and garnish with remaining pickled pears. Serve warm with pear mustard. Serves 4.

MARINATED GAME HENS WITH JUNIPER BUTTER

2 game hens, 1-1/4 pounds each, halved

Marinade:

3 2-to-3-inch strips lemon peel
10 whole black peppercorns
6 juniper berries
2 sprigs fresh sage, (or 1/2 teaspoon dried)
1 small yellow onion, sliced
3/4 cup hard cider
1/4 cup Calvados
3 tablespoons walnut oil

Juniper butter:

4 juniper berries
1 fresh sage leaf
3 tablespoons unsalted butter, room temperature
1/2 teaspoon grated lemon zest
Salt, freshly ground pepper to taste
1/2 firm apple, peeled, cored and cut into eighths
Salt, freshly ground black pepper
2 to 3 tablespoons cider syrup

☐ Remove excess fat from hens. Set hen halves in a non-aluminum pan or dish large enough to hold them in one layer.

☐ Twist lemon peel over hens to release volatile oils, then scatter over hens. Bruise peppercorns, juniper and sage gently with a mortar and pestle and scatter over hens. Add remaining marinade ingredients; cover and marinate 4 hours at room temperature or overnight in refrigerator, turning several times.

☐ To make juniper butter, pulverize juniper berries and sage in mortar and pestle. Mix with butter and lemon zest in bowl and season with salt and pepper to taste. Let stand 1 hour.

☐ Pat hens dry with paper towels. Gently slip 2 apple slices under skin of each half bird, taking care not to tear the skin. Arrange halves skin-side-down on baking sheet and broil, 4 to 6 inches from heat source, 10 to 12 minutes, basting once. Sprinkle with salt and pepper, turn skin-side-up and broil 5 to 10 minutes more or until skin is nicely browned and juices run clear when thigh is pierced. Sprinkle with salt and pepper, brush lightly with cider syrup and broil one minute or until lightly glazed. Top each hen half with a tablespoon of juniper butter and serve hot. Serves 4.

VEAL CHOPS WITH APPLE HORSERADISH CREAM

2 tablespoon freshly grated horseradish root
3 tablespoons heavy cream
8 red radishes with leafy green tops
4 loin veal chops, about 1/2 pound each
Flour for dredging
3 tablespoons unsalted butter
Salt, freshly ground pepper to taste
1/2 cup dry hard cider
3/4 cup chicken stock
1 tablespoon sour cream
1 teaspoon Calvados

☐ Grate horseradish and stir into heavy cream in small bowl to prevent discoloration. Remove leafy greens from 4 radishes and chop greens well; set aside.

☐ Dredge chops in flour. Heat 2 tablespoons butter in large, heavy skillet over medium-high heat and brown chops 8 minutes on first side, 5 minutes on second side. Sprinkle with salt and pepper. Put chops in one layer into an ovenproof dish, cover with foil and place in a preheated 350° oven.

☐ Pour off fat from skillet. Add cider and boil 4 minutes or until syrupy. Add stock; boil until reduced by half. Add horseradish mixture and boil until sauce is thickened and lightly coats back of a spoon. Whisk in sour cream and any juices that have collected around veal chops. Add Calvados and radish greens; boil to combine; season to taste.

☐ In separate pan, heat remaining butter until hot. Add radishes and roll them around in skillet until warmed through.

☐ Arrange chops on plates, spoon sauce over each; garnish with radishes. Serves 4.

AUTUMN STICKY BUNS

Dough:

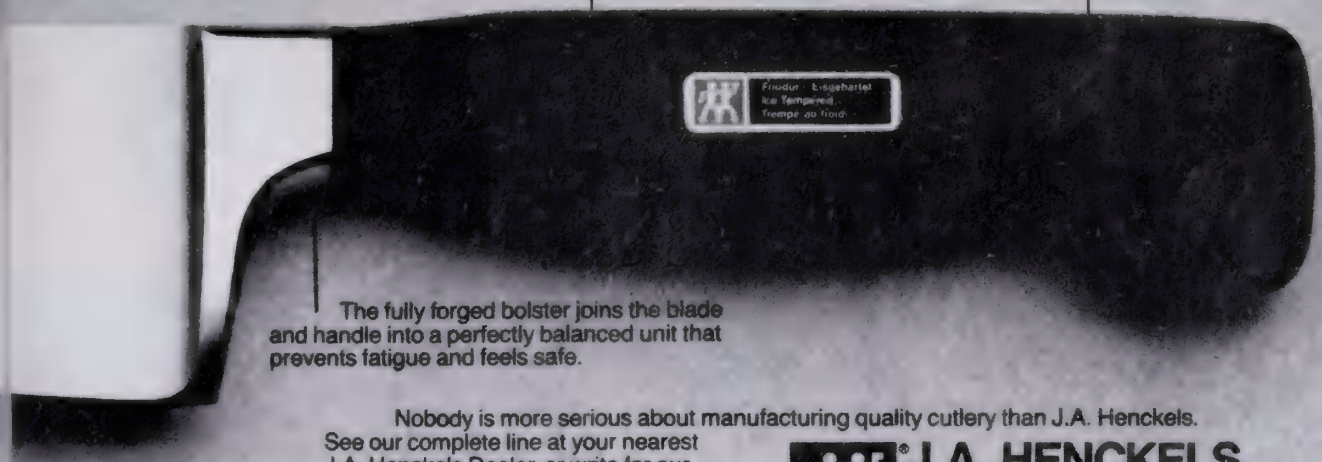
1 cup milk
1/2 cup unsalted butter
1 tablespoon active dry yeast
1/3 cup sugar
2 teaspoons salt
About 4 cups all purpose flour

(Continued on page 144)

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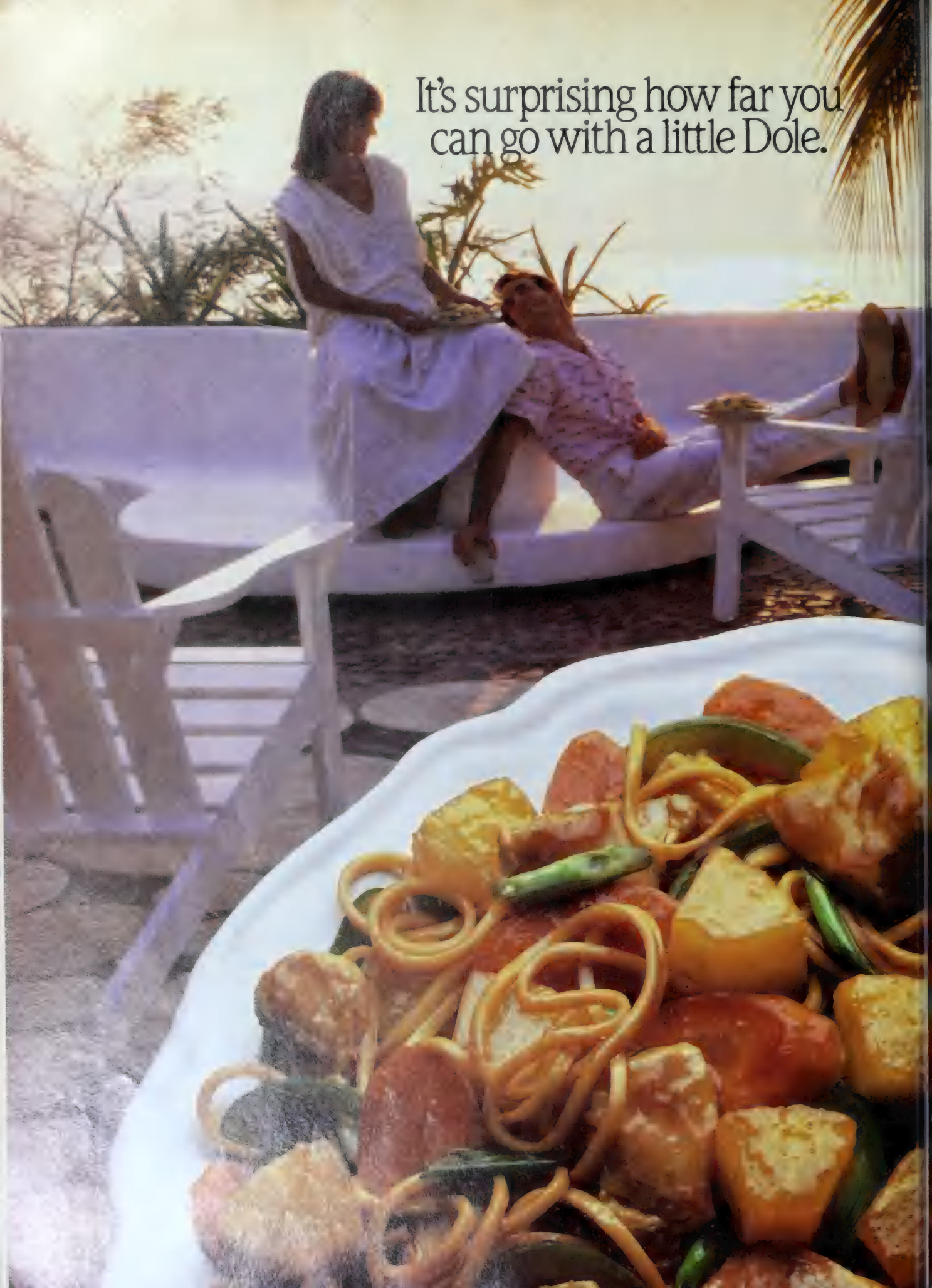
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SUNBURST STIR-FRY

- 1 can (20 oz.) Dole Chunk Pineapple in Juice or Syrup
- 1 chicken breast, split, skinned, boned
- 2 large cloves garlic, pressed
- 2 tablespoons minced ginger root (or 1 teaspoon ground ginger)
- 2 tablespoons vegetable oil
- 2 medium carrots, sliced
- 1 green bell pepper, slivered
- 4 ounces thin spaghetti, cooked
- 3 green onions, chunked

SAUCE

- 1/3 cup reserved pineapple juice
- 1/3 cup soy sauce
- 1 tablespoon cornstarch
- 1 tablespoon sesame oil

DIRECTIONS

Drain pineapple, reserving 1/3 cup juice for sauce. Cut chicken into chunks. In large skillet, stir-fry chicken with garlic and ginger in oil for 2 minutes. Add pineapple, carrots, and bell pepper. Cover, steam 2 to 3 minutes until vegetables are tender-crisp. Stir in spaghetti. Combine sauce ingredients, pour into skillet along with green onions. Toss until ingredients are thoroughly mixed and heated through. Makes 4 servings.



TROPICAL SPINACH SALAD

Nothing adds more zest to a salad than chunks of Dole Pineapple. Give your favorite spinach salad this tropical touch, you'll love its livelier taste.

For more recipes, send a stamped self-addressed envelope to: DOLE SUNNY PLACE RECIPES, Dept. A/S 85, P.O. Box 7758, San Francisco, CA 94120.

Taste a Sunny Place called Dole.



AUTUMN FARE

Continued from page 141

Filling:

- 1 cup sugar
- 2 slices lemon
- 1 2-inch cinnamon stick
- 3 slightly underripe Bosc pears
- 1 cup muscat raisins

Topping:

- 4 tablespoons unsalted butter, room temperature
- 1/4 cup light brown sugar
- 1/4 cup cider syrup
- 1 tablespoon light corn syrup
- 2 tablespoons unsalted butter, melted
- 2 tablespoons cider syrup

☐ To make dough, heat milk and butter to lukewarm in small saucepan. Dissolve yeast in 1/4 cup lukewarm water in large bowl and let stand 10 minutes or until bubbly. Add milk and butter, then stir in sugar and salt.

☐ Add flour gradually while beating until dough comes away from side of bowl.

☐ Knead 10 to 15 minutes adding enough flour to make smooth, non-sticky dough.

☐ Place dough in warm, oiled bowl; cover. Let rise until doubled in bulk, about 2 hours.

☐ Make filling while dough rises. Combine sugar, 3 cups water, lemon slices and cinnamon in saucepan and simmer 10 minutes.

☐ Halve and core pears. Place pears and raisins in saucepan and simmer 25 minutes, or until pears are tender. Cool fruit in syrup; set aside. When ready to use, drain fruit, chop, drain again.

☐ To make topping, smear the butter over sides and bottom of 10-inch cake pan. Sprinkle brown sugar over bottom. Combine cider syrup and corn syrup in small bowl and pour evenly over brown sugar.

☐ Punch dough down and gather into ball.

☐ Roll out dough on lightly floured surface, into a 16-inch square. Mix melted butter with cider syrup and brush on surface of dough. Spread filling over dough, leaving a 1/4-inch border on all sides. Roll up like jelly roll and pinch ends to seal. Place seam side down on work surface and cut 1 inch off of each end, then cut remainder into thirteen 1-inch slices.

☐ Place slices cut-side-down in pan. Cover; let rise 30 minutes, or until rolls look puffy but haven't completely filled all empty space.

☐ Bake in preheated 350° oven about 30 minutes, or until golden brown and syrup is bubbling. Turn out immediately onto large platter. Makes about 13.

PEAR-HAZELNUT MUFFINS

- 1/3 cup hazelnuts, roasted and peeled
- 3/4 cup sugar
- 2-1/4 cups flour
- 1 teaspoon baking soda
- 1/2 teaspoon baking powder
- 1/2 teaspoon salt
- 1/2 teaspoon cinnamon
- 1-1/4 cups buttermilk
- 1 large egg
- 1-1/2 firm, ripe pears
- 1/2 cup unsalted butter, melted
- Grated zest of 1 lemon
- 2 teaspoons cinnamon sugar (1-3/4 teaspoons sugar mixed with 1/4 teaspoon ground cinnamon)

☐ In food processor process nuts with sugar until nuts are chopped but not finely ground. Transfer to a bowl and mix in flour, baking soda, baking powder, salt and cinnamon.

☐ Beat buttermilk and egg together in separate bowl.

☐ Peel, core and chop pear into pieces about size of pea.

☐ Make well in center of dry ingredients; add egg mixture, butter and zest. Stir until just combined. Add pears and fold together.

☐ Pour into 12 paper-lined muffin tins. Sprinkle with cinnamon sugar. Bake in a preheated 375° oven 30 to 35 minutes or until golden. Makes 1 dozen.

SPICED PEAR BROWN BETTY

- 1 pound day old white bread; crust removed
- 1/2 cup unsalted butter, melted
- 7 firm, ripe pears
- 1/2 lemon
- 1 tablespoon honey
- 2 tablespoons Eau de Vie de Poire
- 1/4 cup sugar
- 1/8 teaspoon freshly grated nutmeg
- 1/8 teaspoon freshly ground white pepper
- 1/4 teaspoon ground ginger

☐ Crumble bread to coarse crumbs. Brush 1-1/2 tablespoons of melted butter on bottom and sides of 1-1/2-quart oval gratin dish; add remaining butter to bread crumbs and toss.

☐ Core, peel and quarter pears. Cut quarters crosswise into thick slices. Toss with lemon juice, honey and Eau de Vie in a bowl. Combine sugar and spices in separate bowl and adjust spices to taste. Set aside 1 teaspoon spiced sugar and toss pears with the rest.

☐ Spread half the buttered crumbs over bottom of gratin. Distribute pears over crumbs; sprinkle with remaining crumbs. Sprinkle 1 teaspoon spiced sugar over crumbs. Bake in preheated 375° oven 1 hour, or until well browned. Cool 15 minutes. Serve warm or room temperature with ice cream or heavy cream. Serves 6 to 8.

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JCPenney Catalog

CIDER POUND CAKE

Cake:

- **3/4 cup golden raisins**
- **3 tablespoons Calvados**
- **2-1/2 cups flour**
- **1/2 teaspoon cardamom**
- **1/2 teaspoon baking powder**
- **Pinch salt**
- **1 cup unsalted butter, room temperature**
- **1-1/2 cups sugar**
- **5 eggs, room temperature, beaten**
- **Grated zest of 1 lemon**
- **1/4 cup milk, room temperature**
- **1/4 cup cider syrup, room temperature**

Glaze:

- **3 tablespoons cider syrup**
- **2 tablespoons lemon juice**
- **1/4 cup sugar**

☐ In a small non-aluminum bowl, macerate raisins in Calvados several hours.

☐ In a separate bowl, sift together flour, cardamom, baking powder and salt; set aside.

☐ In a bowl beat butter until fluffy. Add sugar slowly and beat 3 minutes more.

☐ Gradually add eggs to butter, beating well after each addition. Add lemon zest and beat 2 to 3 minutes longer or until mixture is smooth.

☐ Add 1 cup flour mixture and beat on low speed until just combined. Add milk gradually; mix well. Add 1 cup flour mixture and beat until combined. Add cider syrup, then the remaining flour. Do not overmix. Fold in raisins and their soaking liquid.

☐ Spoon batter into buttered and floured 9-inch tube pan. Bake in a preheated 325° oven 1-1/4 hours, or until cake is golden brown and long wooden skewer inserted into the center comes out clean.

☐ To make glaze, combine cider syrup, lemon juice and granulated sugar in a bowl. Turn cake out and while hot brush glaze over entire surface using all of the glaze. Cool and wrap; serve the next day. Serves 12.

CIDER STREUSEL TART

Streusel topping:

- **2/3 cup flour**
- **1/4 cup light brown sugar**
- **4 tablespoons unsalted butter, softened**
- **1 tablespoon sugar**
- **1/2 teaspoon cinnamon**

Filling:

- **1/3 cup sugar**
- **3 tablespoons cornstarch**
- **Pinch salt**
- **2 egg yolks, lightly beaten**
- **3/4 cup sweet cider**
- **3/4 cup cider syrup**
- **2 tablespoons unsalted butter**
- **1 tablespoon Calvados or applejack**
- **1 baked 9-inch tart shell, cooled**
- **Confectioners' sugar**

☐ To make streusel, rub topping ingredients together in bowl until moist; set aside.

☐ To make filling, combine sugar, cornstarch and salt in a 1-1/2- to 2-quart saucepan.

☐ In separate bowl beat egg yolks with cider and cider syrup. Add cider mixture slowly to sugar mixture while whisking constantly. Bring to a boil stirring constantly. Simmer 3 minutes longer, remove from heat and strain into a clean bowl. Stir in butter and Calvados.

☐ Pour into tart shell; sprinkle with streusel. Bake in preheated 350° oven 30 minutes or until lightly browned. Let stand 3 hours; dust with confectioners' sugar. Serves 6. ■

CORRECTION

In House Beautiful, August 1985, the recipe for glazed blueberry cake with whipped cream *(page 112)* does not contain directions for baking the cake. It should be baked in a preheated 350° oven 40 to 50 minutes or until a toothpick comes out clean when inserted in the center. We regret this omission.

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Light floods in, but little energy escapes Marvin's insulated wood terrace doors *(28)*. New Corian bar sink *(19)* installs below or above matching Corian counters—all by DuPont. Sprightly Ladylux Kitchen Deck set *(7)* is from Grohe.

by JOHN H. INGERSOLL

One reward of being associated with House Beautiful is having first look at all the new products designed to improve, expand, enliven, protect or preserve our homes. At a recent exposition, for example, we personally viewed 34 versions of the whirlpool tub, 17 greenhouse/sunrooms plus kitchen cabinet displays from 31 manufacturers. This month we want to share our favorites with you. Most of them are brand new. Some are less recent entries to which we are consistently attracted. And a few are dependable standbys, ideal for remodeling or new construction. As you see above, each photograph is numbered; the number is your key to more complete descriptions that appear on the following pages. Wherever you see prices quoted, they are approximate and do not include installation. ►

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REMODELING SPECIAL

Continued from page 147

Sample this compelling array of products—many in exciting new colors and new styles influenced by European design

Our home-brightening products are divided loosely into four groups to help you pinpoint what interests you. Not all descriptions have accompanying illustrations. But every numbered entry is identified by manufacturer and, where important, brand name. If you can't find an item, write us for the manufacturer's address. Prices are approximate.

FOR THE CORE OF THE HOUSE

What modern family can survive without the mechanisms and equipment in spaces given the hardest wear—kitchen, bath, laundry and utility? Here's proof that makers are genuinely trying to meet the needs of contemporary life.

1. Slim Laundry: Usable living space is a valued commodity today, making a stacked washer and dryer a better-than-ever idea. Better yet are units that fit into 24 inches of space—a closet, for example. That's precisely what Whirlpool's new Thin Twin Laundry System manages.

While it doesn't handle as many clothes as a standard system (6 pounds of towels and jeans versus 14 pounds), it manages smaller loads just as efficiently. The pair is available in matching white, almond, toast or platinum, in either 120/208 volt or 120/240 volt (which runs the dryer more crisply). Figure on a price between $700 and $800.

2. Bar Faucet: Imagine blending the silky surface of acrylic with a choice of colors as bright as a summer garden. Now apply these sensations to Epic's new Colours bar faucet, raised high enough above a sink to add a splash of water to tall drinks. Inside the acrylic coating are brass fittings and a Delta ceramic valve—among the most trouble-free. Styled to satisfy contemporary demands, the faucet has "hot" and "cold" handles that will not divert your attention from the sleek design. About $260 at retail.

3. Sculptural Lavatory: Refreshingly wide and almost voluptuously formed of ceramic materials—not a blink of shiny metal anywhere—American Standard's new high-fashion pedestal lavatory is part of a collection designed by architect/designer Warren Platner. In addition to the pedestal lavatory, which retails for about $2,200, the Platner collection includes a drop-in lavatory, bidet and toilet, all in a subtle beige.

4. Air Exchanger: Stale indoor air is a phenomenon today more noticeable to owners of tightly sealed, energy-saving houses. Saving energy is still a worthy goal; stale air is not a pleasant side effect.

To solve the dilemma, NuTone is producing a new family of appliances called air-to-air heat exchangers. Drawing only a small amount of current (for two fans), it evacuates stale house air and brings in fresh outside air. In winter it transfers much of the heat from outgoing air to incoming cold air, and in summer reverses the process for system-cooled air indoors. For a typical 2,000-square-foot house, exchanger and parts run just over $700. NuTone also offers window and through-the-wall exchangers.

5. Water Saver: Eljer is the first major plumbing company to introduce a super-saver toilet. Unlike most water-saving standards today (3½-gallon flush) Eljer's new Ultra-One/G consumes only one gallon per flush. Moreover, it resembles a normal toilet and flushes without special air pressure or electrical devices.

According to Eljer, Ultra-One/G is stocked in most parts of the country now. Available in white and eight other colors, its price ranges from $160 to $250.

6. Artistic Fixtures: Unique is an overworked word, but it applies to seven bath fixture designs released this year by Kohler. Intended for owners interested in one-of-a-kind fixtures, each of the seven collections, designed by working artists, are labeled the Kohler Artist Editions.

Designs include Serpentine *(pictured on page 156)*, a sculptural, wavelike carving in vitreous material; Cactus Cutter and Solstice, Art Deco reflections; Color Cloud, misty color blends; Duo and Midnight Frost, patterned contrasts; and Coloré, a tilelike impression. When the collections were introduced, only lavatory and toilet were included, priced between $3,000 and $4,000 for the pair. Later, sets will include bath and bidet.

7. Kitchen Deck: Anyone with a dishwasher knows this versatile machine doesn't do everything. Praise the people at Grohe who fashioned the Ladylux Kitchen Deck *(pictured on page 147)*: a high spout pulls out to become a spray and can be replaced with a spray scraper or spray brush to gently scrub fine china or work off burned gravy in a broiling pan. Available in combinations of white, mocha, beige, red, matte chrome or polished chrome, the complete deck, including tool holder and escutcheon, is $335.

8. High-Tech Home Control: Computer technology spawned a host of microchip-guided household equipment. Among the latest is General Electric's Homeminder System, a means of controlling lighting, appliances, temperature and security from central or remote locations within the house or remote locations outside the house. Readouts of data appear on a television screen—yours or one you buy with Homeminder.

The TV screen also serves as a note pad—reminders for you, messages for others. Because there are many parts to the system, pricing varies. But a basic complement for an average house, not including a TV set, would be about $500.

9. Gourmet Sinks: As interest in good food rises, so does the need for large steamers, double boilers, fish poachers and the like. Larger, deeper stainless steel sinks and wide drainboards are Elkay's intelligent response to this growing demand. Bowl depths are either 8 or 10 inches, compared to a depth of 7 inches, for standard sinks. Triple, double, or single bowl sinks, with or without attached drainboard, make up what Elkay calls the Gourmet Collection. Among the accessories are three high gooseneck faucets, retractable sprays, hot or chilled

(Continued on page 154)

The insulator tha

or presenting Transpa

Once upon a time, choosing window glass to let the sunshine in gave you a terrible two-sided problem: Heat Loss in cool, northern climates and Solar Heat Gain in warm, southern climates.

In other words, your windows were always either too cold or too hot.



"These windows are too cold!"

That meant condensation — drops of water — rotting away sills, walls, sometimes even carpeting and draperies.



"These windows are too hot!"

Worst of all, you'd be so uncomfortable, you'd end up wasting more energy than necessary trying to warm up or cool off.



"Then Ford Glass introduced a window glass that works like transparent insulation."

Then Ford Glass, the second largest glass manufacturer in North America, put their technological expertise to work in the home. We introduced a dynamic, new *solar management* product: Sunglas® Heat Reflective™ glass.

Sunglas® Heat Reflective™ glass is high-tech window glass that looks like clear glass but works like transparent insulation.

Here's how: Sunglas® HR™ glass lets the winter sun's heat inside and keeps it in — so you sta nice and cozy.

And when properly shaded, or when combined with Ford tint glass products in sunny climates, Sunglas® HR™ glass keeps the summer sun's heat out — so you air conditioner doesn't have to work as hard to keep you cool.

Sunglas® HR™ glass sav your energy dollars. It actually cuts heat loss, helps manage heat gain and reduces condensati by keeping the window glass surface warmer. It could even add to the resale value of your hor all without changing its appearance.



"So easy to handle, it's ideal for both new home and replacement windows as well."

eally was a window

ulation from Ford Glass.

fact, in typical uble-paned home ndows, Sunglas® HR™ ss performs like pensive, cumbersome le glazed windows — hout the added weight d risk of breakage or ure.



nese windows are just right!"

matter what the ason or time of day or ght, Sunglas® HR™ is a nimum of 15% more icient as an insulator n old-fashioned, linary double-paned ss.

at means you can turn ur thermostat down ver in the winter, and e your air conditioner s in the summer — and l stay more comfortable ar round.

What's more, although Sunglas® HR™ glass lets in more visible light than competitive products, it also reduces the sun's harmful ultra-violet rays that can cause premature fading of your valuable draperies, carpeting and furniture.

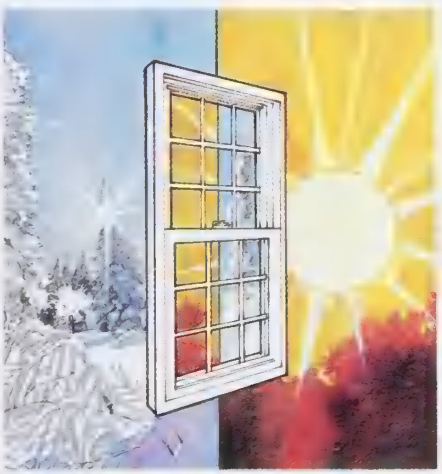
Best of all, Sunglas® Heat Reflective™ glass is backed by the Ford Glass 5-year limited warranty.



"Thanks to Sunglas® Heat Reflective™ glass, you can live comfortably ever after."

The happy ending? Sunglas® HR™ glass is ideal for both new home and replacement windows. Even for simple add-on storm windows in your present home. Ask for Sunglas® Heat Reflective™ glass by name.

And remember, the moral of our story: When it comes to glass that works 24 hours a day, 365 days a year, every year — Nobody outglasses Ford.



See your local window supplier or for more information and a free brochure write to:
Ford Glass Division
P.O. Box 43343
Detroit, Michigan 48243
Sunglas HR Manager

In Canada contact:
Ford Glass Limited
101 Richmond St. West
20th Floor
Toronto, Ontario
Canada M5H 1V9

Ford

GLASS DIVISION

Founded 1919. A division of the Ford Motor Company.

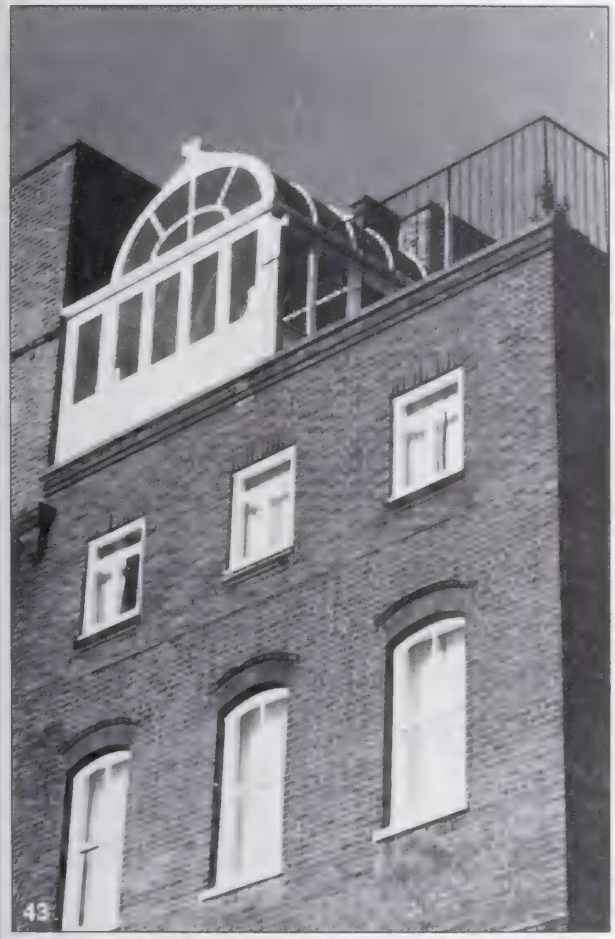


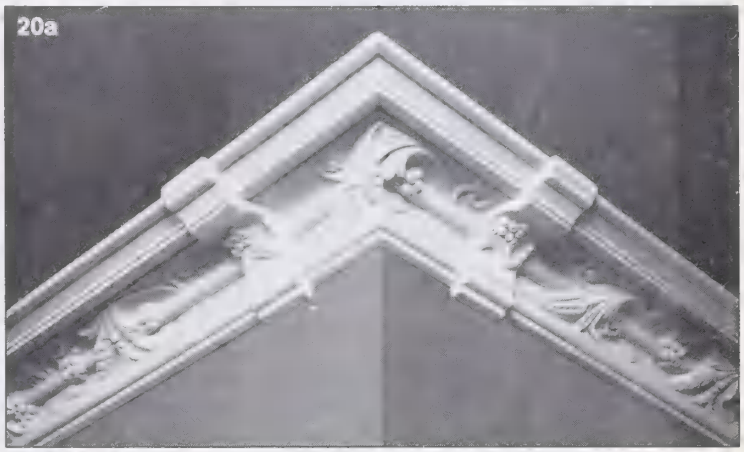
If it's really a painting by Renoir, it says Renoir.
If it's really a Pleated Shade by Levolor, it says Levolor.

Make sure it's a signed original from the Levolor Pleated Shade Collection.
In pastels and neutrals. Stripes, solids and patterns. Sheer and semi-opaque fabrics.
At fine stores everywhere.

Lift a Levolor®

Because choices among building products have quadrupled during the last decade, *not* finding what you want becomes close to impossible









Rooftop gardening flourishes beneath glazing of a Machin Designs conservatory *(43)*. Peapod-and-vine design cornice molding *(20a)* and an elegant ceiling dome *(20b)* are accurate reproductions of classics from Focal Point. Eurostyle cooktop *(13)* from Magic Chef practically cooks by itself.►

What's the difference between a roof window and a skylight?



Model TPS top-hung roof window



Model VS ventilating skylight

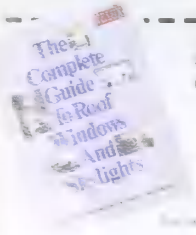
The difference is straightforward. A roof window opens and pivots so both glass surfaces can be cleaned from inside. A skylight does not pivot for cleaning. Of course, there is a difference in quality and value among manufacturers. But, a simple comparison of features, quality and price will show you why VELUX, with 44 years of experience and craftsmanship, is the world leader.

In addition to our four distinctive models, VELUX provides precision-engineered prefabricated flashings to make installation easy and weathertight. We also offer quick delivery and a full range of optional accessories and glazings.

Find out more, write for our free 24-page full-color brochure, "The Complete Guide to Roof Windows and Skylights."

VELUX

The world leader in roof windows and skylights.



FREE 24-page full-color brochure

Continued from page 149

Functional products present new features and take on new sleekness

water dispensers and a soap dispenser. Sink prices range from around $320 to $780; accessories are priced separately.

10. Shell Lavatory: A marvelously traditional scallop shell-shaped basin atop a similarly lined pedestal, all in pure white porcelain, is the newest from the Broadway Collection. Solid brass fittings and china handles wrap up this bit of nostalgia. Called La Coquille Petite, and also available wall-mounted, the pedestal lavatory should cost $375 to $425.

11. Dream Whirlpool: WaterJet has, indeed, produced a heady combination to soothe the stressed psyche. Its name begins to give it away—BathWomb. Once you slip into the water, you have at your fingertips a waterproof electronic command console that can do the following:

- Start a massaging thrust of water.
- Begin massaging action in the water-filled vinyl pillow.
- Bathe your face in warm mist or cool your brow with a stream of air.
- Initiate your favorite music through four, water-resistant stereo speakers.
- Allow you to answer the phone.
- Deliver a quick readout of time and water temperature.

Topped at one end with a clear plastic head canopy, BathWomb is a fiberglass-reinforced polyester product available in 55 colors. The price is $11,500.

12. Big Wash/Small Space: Most stacked washer/dryers operate efficiently but handle a load smaller than side-by-side units. Not so for Speed Queen's Ultra-Mate, a stacked washer and dryer that slips into a wall space 28 inches wide and handles a full-size load of clothes. A top loader, its secret is a heavy hinge at the forward edge of the washer base, attached to the floor. You simply tilt out the washer for loading and unloading. The dryer is front-loading. Price for the pair is under $1,200.

13. Cooking Magic: What more would you expect from a company named Magic Chef than a built-in cooktop *(pictured on page 153)* and oven with space-age conveniences and a Continental aura (the Eurostyle Group)? Cooktop burners are completely encased, and all four burners are mounted on a glass-smooth easy-to-clean black surface. Pot sensors automatically prevent overheating, and two burners have thermostat controls. The oven is self-cleaning, fully time-controllable and sealed with a black-glass door. Price for the pair is about $1,000.

14. Programmable Dishwasher: Jenn-Air, famous for its indoor grill/range with downdraft vent, also produces a high-quality dishwasher with attractive features. For example, the cycle can be programmed for up to an eight-hour delayed start to operate during off-peak hours. Also, three fold-down tine sections in the top rack accommodate just about any size bowl or pot without jamming. Another push-button option guarantees 140-degree scrub water. Face panels are interchangeable among four standard colors or any custom look you wish. The price: between $625 and $725.

15. Mirror Storage: A three-panel mirror with movable wings is a grooming advantage. Add storage space to the wings; design it for wall mounting so it adapts to any bath; add built-in incandescent light and you have a practical, attractive response to personal needs. This is the description of a handsome mirror/cabinet from Keuco of West Germany, distributed by Kolson, Inc., Great Neck, N.Y., and priced at about $1,145.

16. Purple Faucet: Anyone seeking refined faucet sets in unusual colors can turn to FIR Rubinetterie of Milan, Italy. From that company come high and low gooseneck faucets wrapped in smooth acrylics and glistening colors—bright purple, skin-pink, cream-beige, orange-red, midnight-blue and pure white. The high gooseneck is about $380 from Kolson, Inc., Great Neck, N.Y.

17. Soothing bath: Even watching Jacuzzi's newest whirlpool bath fill is engaging. Called the Arista, it has a wide spout and delivers a fountainlike sheet of water from the Water Rainbow spout in the tub center. Four jets that swivel and two air mixture controls stir the water to a

(Continued on page 160)

M E R I L L A T



Now! 40% more drawer space plus full-stop roller guides on all drawers and slide-out trays with our new "WhisperGlide"™ system.

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Summerhill's natural, light oak finish is one of today's most popular styles. We use only hand-selected red oak veneers for a more uniform grain pattern. The natural oak finish is complemented by hand-selected, grain-matched solid oak front frames...a true cabinetmaker's art.

Summerhill's built with quality. Merillat's "Extras you don't pay extra for" add convenience throughout...wipe-clean "leisure-time" interiors, slide-out trays, adjustable shelves and more.

When it's time to remodel or build your new kitchen...capture the warmth of the sun with Summerhill.

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Send $3.00 to receive your "Merillat Kitchen Kit" which contains our Kitchen Planning Guide, Do-It-Yourself Installation Guide and Product Brochures.
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HB 9/85

Emphatically disproving that practical must be plain, designers have lavished color and the quality of sculptural form on many traditional house parts



6



21



Sea-wave carvings give an artistic flair to Serpentine pedestal lavatory *(6)*, a part of Kohler's new Artist Editions. An array of edge styles *(21)* demonstrates Formica ColorCore's™ versatility: Insets, from left to right—self-edge, rounded edge, pinstripe edge, wood-chamfer edge. Rainbow-glazed tile *(24)* by Villeroy & Boch is a seascape at the bath wall base.►

At these fine locations:

ALABAMA
Mobile
Rayford & Associates, Inc.
CALIFORNIA
Laguna Hills
B & C Custom Hardware & Bath
CONNECTICUT
Waterbury
J.E. Smith Company
FLORIDA
Ft. Lauderdale
Millers Fine Decorative Hardware
Orlando
The A.G. Mauro Co.
J. Sharone's, Inc.
ILLINOIS
Chicago
Maranto Hardware Company
MARYLAND
Annapolis
Annapolis Accents
MICHIGAN
Oak Park
Herald Wholesale, Inc.
Warren
Groesbeck Hardware Company
MINNESOTA
Minneapolis
SPS Companies, Inc.
MISSOURI
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EPIC
ACCESSORIES BY
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BALDWIN



Shown is the traditional grace and elegance of Georgetown. Crafted in polished brass.

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The same purity of line, craftsmanship and qualities that make everything by Baldwin a sound investment are now available in Baldwin Bath/Epic Accessories. Seven striking styles and hundreds of functional pieces. Each lustrous finish hand-rubbed to a deep glow and enameled for enduring Baldwin protection. This new line of many coordinating accessories can be seen at Baldwin Hardware Distributor showrooms in your area.


Time won't tell
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There's no denying that a Mannington Never-Wax™
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But over time and under traffic, you may find
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MOEN®

MOEN GROUP

REMODELING SPECIA

Continued from page 154

soothing mix. Offered in a host of col the tub plus fittings begin around $2,

INTERIOR SURFACES

A trip through a house under c struction brings sharply into focus importance of decorative surfaces. surfaces today are close to maintena free. Finally, surfaces are a bellwethe changing residential styles. Some ex ples follow:

18. Deep-color Floors: Printed design vinyl sheet flooring tend to appear dimensional. Using a new produc technique, Armstrong delivers in its signer Solarian II collection the dist impression of rich color and pat depth, much like inlaid flooring of past. Each 6-foot-wide roll in the co tion is coated with the company's M bond XL no-wax surface. A prem product, Designer Solarian is best stalled professionally. Price for this v flooring is around $25 a square yard.

19. Counter-matching Sink: DuPo marblelike Corian is by now a fam countertop material combining a smo rich appearance with remarkable r tance to wear. Three Corian sinks are latest in a parade of strike-offs from counter material: single-bowl and dou bowl kitchen sinks and a bar sink *tured on page 147).* Produced in can white, dawn-beige and almon standard Corian colors—the sinks shaped for under-counter or dro mounting. Price ranges: double s $600 to $800; single-bowl kitchen s $400 to $450; bar sink, $150 to $175.

20. Exacting Details: Greek key is b So are egg and dart, St. James, pea and-vine and millefleur, among dozer other classic cornice molding desi Reproducing them in cast plaster is ly. Focal Point is among the first con nies to carefully reproduce these many other architectural details fro new material it calls Endure-All tha fire-retardant, paintable and lightwei

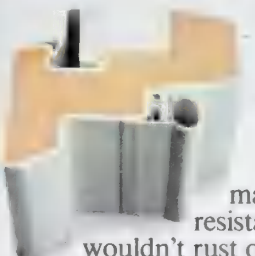
Focal Point also reproduces cei medallions, domes and rims, man stair brackets, niches and architect details for house exteriors. Prices for nice moldings are by the foot (for ex ple, peapod-and-vine is under $18.5 foot); a 60-inch dome and rim can $1,000 *(both pictured on page 153).*

21. Counter with an Edge: Formica r lutionized countertop design four y

(Continued on page



Why the most well-known window in America is also the most forgettable.



That may sound like a mixed blessing, but being the most forgettable is music to our ears.

In the Sixties, we set out to make a window that would be maintenance-free, energy efficient, resistant to warping and leaking, and wouldn't rust or corrode. A window that you could put in and forget.

In short, the perfect window.

We succeeded. With the Andersen® Perma-Shield casement window. Made of nearly indestructible vinyl sheathed over wood, a Perma-Shield® window will stand up to just about anything that comes its way.

Vinyl gives it the ultimate protection against weathering and wear. Wood, superior insulation and frame stability. Combined with specially designed weatherstripping and double-pane insulating glass, this window far exceeds industry standards for weathertightness. And it's available with new High-Performance insulating glass for even greater energy efficiency. What's more, it never needs painting—something we're sure you won't miss.

Above all, a Perma-Shield window is a window that will last, and last. Beautifully.

So all you have to do is remember the name. The Andersen Perma-Shield window. Proudly, the most forgettable window you can buy.

FREE! Send more information on all the Andersen Perma-Shield windows and patio doors. I plan to ☐ build ☐ remodel ☐ replace. (Fill out this coupon and mail to: Andersen Corp., Box 12, Bayport, MN 55003.)

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What do you call a tempered glass cooktop that has solid elements for even heat distribution and easy cleanup, and two ThermaSensor™ elements for cooking by temperature –while combining European style and American engineering?



Answer: The Europa™ Cooktop
For more information on Thermador's 64 premium kitchen appliances, contact your dealer or:

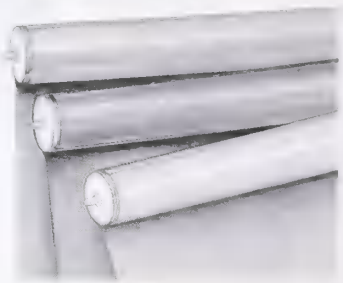
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IF DA VINCI HAD NEWELL MAGIC FIT SHADES, MONA LISA MIGHT'VE HAD A BIGGER SMILE.

Renaissance masters like Leonardo knew how to control light and shade beautifully, and so does Newell. Trouble was, back then it might take a year—and a fortune —for a fine lady to create an attractive window treatment. With easy-to-do, beautiful, affordable window treatments like Newell Magic Fit® Size-At-Home shades, you can make your windows a work of art in minutes.

NEWELL WINDOW FURNISHINGS



REMODELING SPECIAL

Continued from page 160

ago when it introduced ColorCore™, a laminate in which the same color flowed throughout the sheet *(pictured on page 156)*. With ColorCore™ wraparound, virtually seamless edges were possible for the first time. Since then, the company has come up with such variations as contrasting colors, one on the countertop, another on the edge, sheets tightly butted; a pinstripe line of contrasting ColorCore at corners; a wide chamfered corner exposing the polished face of a hardwood, or the same technique, ogee-shaped. The possibilities seem endless.

22. Ceramic Subtlety: Vivid colors excite, but it's often better to begin with soft shades and neutral backgrounds. Such are the new Whisper colors by American Olean Tile, in backgrounds named Heather, Shell and Sterling Silver, and brushed with three soft ribbon stripes—Zigzag, Soft Lines and Pinstripes. The collection is coordinated with current American Standard bathroom fixtures. The new tile series ranges from $2.50 to $2.75 for each 6-by-6-inch tile.

23. Valued Vinyl: Natural background colors such as whites, grays, beiges and browns have never lost their appeal. Mannington capitalized on this desire with a new series of sheet-vinyl flooring called Aurora. Patterned with delicately shaded stencils or reproductions of ceramics or wood blocks, Aurora is coated with the company's shiny "JT88 Never-Wax" wear layer and contains a "Dry-Loc" moisture barrier. Sold in 6- and 12-foot widths, the new flooring is offered at an agreeable $13.50 a square yard.

24. Rainbow Blend on Tile: For many years, Villeroy & Boch (USA) has been producing some of the most elegant designs for its ceramic wall and floor tile. Rainbow, a glazed, non-vitreous wall tile *(pictured on page 156)* is a superb representation of the company's newest collections. The 8-by-10-inch tile is treated to multiple waves of color. Three shades of matching colors are offered. Retail is approximately $14.50 a tile.

25. Wall Covering in Relief: Lately Victoriana has been influencing house design. Now it has invaded the world of wall coverings. Resembling old embossed tin ceilings, these new wall materials, each with a solid-color background, display a wide array of repeat patterns—florals, architectural detailing, Grecian designs, beaded paneling—all in perfect

(Continued on page 164)



Kentile Terresque Solid Vinyl Tile.

The way they go together really sets them apart.

the Kentile decision.

It's the easiest one you'll ever make.

Put together a floor with Kentile® Terresque and you have more than a floor. Each of our earthy colors is made in four subtly different shades. So your floor reflects a rich, natural-looking design.

This durable work of art will beautify your home for years. Because the Tan, Almond, Adobe, Desert Red and Terra Cotta colors harmonize with any decor.

And Kentile's resilient Terresque tile, unlike ceramic tile, is quiet and comfortable underfoot, and easy to maintain.

Ask your Kentile dealer about Terresque tile. Floors that really stand apart.

KENTILE®
FASHIONS in FLOORS

Kentile Floors Inc., Brooklyn, N.Y. 11215

REMODELING SPECIAL

Continued from page 162

relief. Known as Anaglypta, Supaglypta and Lincrusta, all made by Crown Decorative Products of England, the wallcovering is sold in this country through Bentley Bros., Louisville, Ky. Prices range from $25 to $85 per double roll (enough to cover 57 square feet).

VITAL DETAILS

Thousands of parts make up a house, and the veracity of each part affects livability of the whole. Following is a wide-ranging survey of a selection of details:

26. Energy-saving Glass: Not very long ago, double glazing was the best answer to blocking heat loss in winter and heat gain in summer. Today, Pittsburgh Plate Glass is among the leaders producing clear, coated glass that helps reflect most radiant heat. PPG's newest material is called Sungate 200. Applied to one surface of double or single glazing, the coating raises the energy-conserving value of the glass. (For southernmost areas, PPG recommends its *bronzed* Sungate 200, which also cuts back on solar transmission through the glass.) Pricing for Sungate 200, double glazed, is equivalent to that of ordinary triple glazing.

27. Light from Beauty: The way to judge a lighting fixture is in its "off" position. That's how it will appear in your home most of the time. For this reason, Forecast Lighting has devoted considerable attention to design details in its fixture collection—from striking contemporary through traditional, Art Deco to handsome utilitarian versions. Reasonable prices range from $50 to over $1,000.

28. A Better Patio Door: Since 1946 millions of aluminum sliding glass doors have been fitted to American homes. At first, they were the rage. Then, owners discovered flaws. Today, swinging patio doors overcome most problems and still pass plenty of daylight and provide easy access to outdoor living.

One of the finest sets we've found is made by Marvin Doors. Produced of pressure-treated Ponderosa pine, Marvin's Terrace Doors *(pictured on page 147)* are hung with at least four hinges, weather-stripped and fitted for both snap and deadbolt locks. Priced with real divided lights and not snap-ins, a pair of doors (one fixed, one swinging) to replace an old aluminum slider would be about $1,100.

29. Crystal Opener: Who said hardware had to be merely practical? The Sonata, a cut-lead crystal doorknob, emphatically underlines the decorative without neglecting the practical. Made by Gainsborough Hardware Industries and intended for interior doors, the knob has a suggested list price of $60.

30. Continental Cabinets: An easily discernible European flair influences the design of Bosch cabinets from West Germany. All cabinet faces are a matte white, and edges are rounded with a solid line of natural beech. Metal loop or ball pulls of beech, glass front cabinets and wine racks are some of the separates designed for the cabinets. A single base cabinet with one drawer, 24 inches wide, is about $385.

31. Roof Window Electronics: Andersen now offers electronic controls for both its roof window and awning window (the latter often used as glazing in clerestories). Best of all, a rain sensor automatically shuts the windows when a raindrop falls on the sensor. (High humidity won't trip it.) From inside the house, with a simple push-button array, an owner can open or close up to four windows using a single command module. A starter kit with control and opener for one window is under $235. Openers for each additional window run just over $95.



32. Carved Door: Hand-carving wood doors is a rare, but not a lost art. At least one company, Pinecrest, is fashioning entry doors of mahogany or oak. Craftsmen will custom-cut a door to your specifications. You may also select from a wide range of standard styles. Glass, leaded glass or stained glass inserts are options that can slip into any shape you want cut into the door. Prices are commensurate with the handwork: Standard doors, with a design carved on one side, are about $950 to $1,800. All doors are shipped unfinished, without hardware.

33. Long-life Light: Would you pay slightly more for an incandescent light bulb that lasts more than six times longer than an ordinary bulb? You can, at Sears. Its new DieHard bulb burns for about 6,000 hours. This compares to ordinary incandescents that can fizzle at 800 to 1,000 hours. The new bulbs are available in 60-, 75- and 100-watt strengths.

34. Efficient Fireplace: Fireplace lovers have been warned ever since the energy crisis began that their fireplace is an energy loser. True. An open fireplace not only sends more than 90 percent of its heat up the chimney, but also sucks up furnace-heated air to support combustion. Not so for Majestic's new Supercirculator fireplace that can warm an average three-bedroom house when temperatures hover around freezing. Uninstalled, the Supercirculator and all its parts is about $1,290.

35. Traditional Cabinets: Like many European manufacturers, Läger Kitchens of West Germany produces beautiful contemporary kitchen cabinet styles. But we are intrigued with Vienna, a Läger kitchen very much in a traditional mood.

On a white-lacquered solid oak frame lie distinctive raised panel door and drawer fronts, accented in ice-blue. Knobs are in matching white and blue. A classic cornice edges the cabinet tops. There is also a variety of end-use-designed storage units. Prices are not unlike those for other quality imports.

36. Fuel-cost Reducer: Every state now has energy-related building codes. They're needed and good, but do they go far enough? One insulation maker, Owens-Corning Fiberglas, believes builders can do better than meet the code, and save buyers up to half what they would have spent on fuel. The company has instituted a voluntary Thermal Crafted Home program. To qualify for the program, a builder submits plans of his house for computer analysis. Owens-Corning then tells the builder where adjustments are needed. For one Indiana builder, the program reduced projected fuel costs from an annual rate of $922 to $614, a saving of $308 for the buyer.

37. Computer Furniture: Once purchased, for a home-based business or volunteer commitments, a computer is often relegated to a catch-as-catch-can furniture arrangement. This can lead to frustration and yearning for cabinets designed to handle the components. Into this picture steps St. Charles. Best known for handsome kitchen cabinets, the company's new furniture division has put together a furniture group structured to handle each component of a personal computer system. A complete set of computer furniture components would range between $3,600 and $4,000.

38. Easy Repairs: Almost anything in the house that has broken, snapped or cracked is repairable with the right type of glue. Super Glue Corp. now offers a vastly broadened sticky offering to include glues pinpointed for specific jobs—repairing vinyl, leather belts, sneakers or aluminum toys. Moreover, the glues are tube-packaged to simplify application and storage. Some are contained in a syringe. Prices for all the glues are in the $2 to $6 range.

39. Basement Leak Stopper: Leaks in a cellar are annoying, time-consuming, damaging and, on rare occasions, catastrophic. Over the years, we've found the array of seals and coatings from Thoro System to be effective. Particularly useful in stopping the flow of water through an open crack in a basement wall is a quick-setting, non-shrinking hydraulic cement called Thoro Waterplug. Most Thoro products are powdery and require a mix with water. All are modest in cost.

40. Elegant Handles: Imagine centuries of Italian art synthesized for a modern collection of door handles, escutcheons, medallions, pulls and knobs. The collection, by Valli & Colombo, is serene and exciting, a blend of old world brass and all-new plastics. The company's American branch is located in Duarte, Calif.

OUTSIDE ADVANTAGES

Improvements in outdoor products often advance at a faster rate than any other house part. The reason arises from weather. Sun, wind, rain, ice, snow and air pollution put exterior products through more stress. Here is how some makers are girding to battle weather.

41. Low-care Columns: Aluminum with a baked-on finish has long since proved its

(Continued on page 167)

Pella invents 6 ways to let the sunshine in.



From basement to attic, Pella helps you turn ho-hum spaces into bright lively places.

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2. The Pella Sunroom Dormer transforms an attic into daring, dramatic living space.

3. The Pella Sunroom Walkout brings sunshine and passive solar benefits to the basement.

4. The Pella Sunroom Entry creates a grand entrance, airlock and coat closet.

5. The Pella Sunroom Bay is a delightful replacement for that old picture window, with light from above.

6. The Pella Sunroom Breezeway makes the connection between house and garage, with light and shade as you choose.

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REMODELING SPECIAL

Continued from page 165

Decorative details that perk up the outside of your house reflect the impact of new technology and more creative design

longevity on siding. Its performance on prefabricated porch columns is equally durable. Moreover, aluminum columns by Moultrie are lightweight and about one-third the cost of wood columns. Both round and square columns are offered along with round fluted, square and Doric bases and Corinthian and Scamozzi capitals. Heights range from 8 to 30 feet and diameters from 3 to 24 inches. They support considerable weight. For example, a 10-inch diameter, 8-foot-tall column comfortably holds a direct weight of 21,000 pounds. Prices start at about $40 and rise to roughly $2,500 per column.

42. Rugged Redwood: Anyone who has paused at a redwood tree can appreciate why its heartwood, cut and assembled as posts for a redwood deck, may well outlast the house it's attached to.

Credit the California Redwood Association for keeping us aware of the wood's beauty and utility. CRA has produced literature packed with ideas for decks, planters, paneling, outdoor storage and siding. Write the association, describing your needs, at 591 Redwood Highway, Suite 3100, Mill Valley, CA 94941.

43. English Greenhouse: Inveterate gardeners, the English practically invented the winter garden under glass. Calling their structures "conservatories," Machin Designs, a London firm, has brought to America its distinctive ogee-shaped roof structures *(pictured on page 153)*. The company can deliver a conservatory with double glazing, electrically operated roof blinds, French doors and screened windows. Prices, not including shipping or installation, begins around $13,000. Machin also produces gazebos (they call them pavilions).

44. Fancy Shingles: Most of us know cedar in two forms: *shingle* and the thicker *shake*. Shakertown Corp. some time ago introduced variations on this theme by pattern-cutting the exposed edge of each shingle. Some of the edge shapes: arrow sharp, half round, full round, polygonal, diagonal and fish scale. The result, called Fancy Cuts, presents a unique, playful appearance on a roof or sidewall. Not usually sold at lumberyards, Fancy Cuts are nevertheless available to your architect. The price is higher than straight-cut shingles.

45. Attic Air Relief: Think about hot air rising (it always does) and you can appreciate why gable-end vents don't evacuate trapped air readily. Far better suited to the laws of physics is a combination of soffit vents (beneath the eave) and a continuous ridge vent. This duo, produces a chimney effect that constantly clears stale attic air. A major producer of ridge vents, which are adaptable to new or existing roofs, is Air Vent, a company inaugurated by ventilation engineers.

46. Solar Screens: Low-maintenance fiberglass makes up the new SunScreen, which performs its ordinary function of banning insects, and extraordinary function of blocking solar gain. Slanted horizontal strands in the ribbed-weave screening meet rays of the sun head on, diverting them back to the atmosphere.

Made by Phifer Wire Products, SunScreen has a new use as a sun-block for solar spaces and greenhouses. The screening is adaptable to stationary panels or roll-up devices and an uninstalled sheet runs around 75 cents a square foot.

47. Warmer Garages: Why walk on a winter morning from a warm house to an ice-cold garage? While few of us want to spend money heating a garage, better insulation can at least take off winter's sting. That comes in the form of a Thermowayne 34 garage door from Wayne-Dalton. It is built as a steel sandwich; the door filling is foamed polyurethane, the highest level insulation presently marketed. A U-shaped door bottom seals cracks between door and garage floor, and the doors are fitted with tongue-and-groove sealing between sections. A single-car door at 9 by 7 feet is approximately $200, and a two-car door at 16 by 7 feet is around $300.

48. Automated Awnings: In a high wind, would you rather protect your investment in a colorful patio awning by rolling up the fabric by hand, pressing a button to start its retraction electrically or by doing nothing while a sun/wind sensor automatically trips the retracting mechanism? Buying from Perma System, you have a choice. The company offers all three systems. Also available are retractable window awnings, rounded window canopies and vertical-drop awnings. The collection includes hundred of colors and patterns in a variety of mildew-resistant fabrics.

49. Prefab Sunroom: Rolscreen, best known for its quality wood windows, has adapted its design experience to making components for sunrooms or working greenhouses. Called the Pella Sunroom, the assembled components can wrap around corners, stretch two stories, climb out of basements, open up an attic, make a grand entry or simply cozy up to the house at whatever point makes sunning sense. All components are clad in aluminum finished with baked acrylic enamel in white or dark brown.

To keep out too much summer sun, the tempered glass panels overhead and vertically positioned can be fitted with Pella's Slimshade units—Venetian blinds encased within the sheets of glass, but operated from without. An 8-by-12-foot Sunroom would be about $6,400.

50. Door Detailing: Fine columnar trim and pediments surrounding a door, sunbursts over windows, dentil moldings beneath an eave—these are elegant architectural additions to a traditional house. When these details are made of wood, maintenance becomes a factor in the purchase decision. Fypon produces superb reproductions of exterior architectural details from a high-density polymer that doesn't rot, warp or crack and is impervious to insects. Prices vary widely, according to size and application. But door entrance components are offered for as little as $125.

(Remodeling booklets on page 168)

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REMODELING SPECIAL BOOKLETS

Continued from page 167

1. Sixteen-Page Booklet covers all no-frost refrigerators. Includes "party ice," which makes up to 12 pounds of ice per day, "A LaMode" with ice cream maker for a variety of frozen treats and other refrigerators from 15 to 28 cubic feet. **Admiral. Price, 75 cents.**

2. Household Inventory Record. This folder provides a handy room-by-room inventory record for your personal property. Includes tips on identifying lost or stolen property and a place to record where important papers are kept. **Allstate Insurance Company. Free.**

3. Windows and Gliding Door Answers From Andersen. Booklet answers questions about windows and gliding doors. Sections on window planning and angle bays and bows. Includes description and photographs of Andersen wood and low-maintenance Andersen vinyl-sheathed Perma-Shield® windows and gliding doors. **Andersen Corporation. Free.**

4. Flooring With a Flair! Home remodelers can write for more information about Congoleum Resilient Sheet Vinyl Flooring—a no-wax, low-maintenance durable floor covering to meet all of your home decorating needs. The packet shows a full range of high-style colors and designs. It also includes a warranty and floor-care information. **Congoleum. Free.**

5. "At Home With Delta®," 1985 catalog for kitchen, bath, bar and more. Choose from a wide selection of finishes and styles. **Delta Faucet. Free.**

6. The Big Clean Up. Brochure describing multiple uses for Dow Bathroom Cleaner throughout home, garage and recreational vehicles. The ease and convenience of using this special aerosol foam to clean without scratching surfaces are discussed, along with cleaning safety tips. **Dow Chemical Company. Free.**

7. Illustrated "Housekeeping Hints" booklet from Duraclean International, for over 50 years the "standard of excellence" for in-home cleaning of carpets, furniture, draperies. A handy 24-page booklet crammed with 137 ideas to save you time and money. **Duraclean. Free.**

8. Kitchen and Bath Ideas. New gourmet sink and other elegant stainless steel sink models give a smart contemporary look that blends with every color scheme. Color brochure includes our faucet line, plus many new work-saving dispensers and accessories. **Elkay Mfg. Price, $1.**

9. Literature Consisting of Full-Color Catalog Sheets on each design line in the Epic collection are available. **Epic. Price, $5.**

10. CWF Clear Wood Finish for use on quality exterior siding, decks, cedar shakes and shingles. Penetrates deep into wood, dries clear, seals out moisture. Restores the warm, natural look of wood. **Flood Company. Free.**

11. "How To Introduce Pattern Into Your Kitchen And Bath." This full-color brochure introduces kitchen and bath designs that mark a new direction for laminate. A complete color chart for coordinating the patterns and solids is included. Available from Formica Corporation. **Formica. Price, $1.**

12. "Colorcore® Brand Surfacing Material Gives You The Edge On Beauty And Performance." Color brochure illustrating five new Custom Edge Countertop treatments in Colorcore® surfacing material. Available from Formica Corporation. **Formica. Price, $1.**

13. "Solving Space With Style" This 18-page idea book shows innovative solutions to solving space problems in a stylish way by using Formica® brand laminates. Applications feature Colorcore® brand surfacing materials, Design Concepts® and Formica® brand laminate, available in 72 colors and numerous patterns and textures. Full-color photographs of living rooms, bedrooms, kitchens, bathrooms and a special kitchen planning guide and worksheet are included. **Formica. Price, $2.**

14. Full-Line Appliance Catalog. The Frigidaire catalog shows the complete line of appliances—color photographs, specifications and dimensions of all products. **Frigidaire Company. Price, $2.**

15. Galaxy Carpet Mills Guide tells you everything you ever wanted to know about carpeting but didn't know who to ask. **Galaxy Carpet Mills. Free.**

16. Awnings, Patio Covers, Privacy Screens. Ideas for using "Sunbrella" canvas fabrics including how to save energy by installing window awnings. Made of acrylic fiber, "Sunbrella" fabric is guaranteed for five years. **Glen Raven Mills. Price, 50 cents.**

17. Howard Miller Catalog of Antique Adaptations and Grandfather Clocks shows a complete selection of the finest in grandfather, mantel and wall clocks in a broad variety of styles and prices, includes adaptations of classic American originals. **Howard Miller. Price, $3.**

18. Kitchen Appliances: Electric cooktops, grill-ranges, self-cleaning wall ovens, microwave ovens, dishwashers and disposers. All ranges feature downdraft ventilation (no hood needed). Numerous accessories can be used with convertible grill-ranges including induction cooktop. **Jenn-Air. Free.**

19. Kentile Fashions in Floors. Fully illustrated brochures showing the complete line of Kentile resilient floor tiles—solid vinyl, vinyl composition, asphalt, Brite 'n Shiny No-Wax and Touch-Down self-adhering—for every room in your home. **Kentile. Price, 75 cents.**

20. Window Shopping, Vol. I. A 132-page guide to window treatments. Covers, draperies, curtains, stylish alternatives, vertical and miniblinds, pleated shades, woven woods, etc. Ideas, detailed measuring, how-to photos of over 200 colors and patterns. **Kirsch Co. Price, $3.**

21. The Kitchenaid Kitchen. Full-color literature contains information about the complete KitchenAid line of quality-built appliances including dishwashers, built-in ovens and cooktops, trash compactors, food waste disposers, Instant-Hot® water dispensers, mixers and food processors. **KitchenAid® Division/Hobart Corporation. Price, 50 cents.**

22. Mirrors and Accent Pieces. This full-color brochure illustrates a sampling of mirrors, tables, screens and other accessories. **LaBarge Mirrors. Free.**

23. The Marvin Terrace Door. Hinged patio door constructed of Ponderosa pine.

A beautiful alternative to aluminum sliding doors. Brochure provides information on energy-saving features plus a variety of options and sizes. Color photographs show traditional, contemporary and French styles. **Marvin Windows. Free.**

24. Marvin Windows Replacement Brochure. Describes made-to-order windows and their special energy-saving features. Brochure includes unique case histories and shows how windows can be installed in 12 easy steps. No fit kits are necessary because windows are made to order. **Marvin Windows. Free.**

25. The Marvin Idea Brochure. Presents basic window facts and terminology. Explains the differences between styles of windows. Twenty-page, full-color booklet contains unusual and varied applications of windows for use in homes ranging from traditional to modern. Ten basic window styles serve as a useful guide. **Marvin Windows. Free.**

26. Kitchen Cabinets. A 16-page, full-color brochure describes several cabinet lines. Each two-page spread features a decorator-styled kitchen that offers a multitude of helpful ideas for the homeowner. **Merillat Industries, Inc. Price, $1.**

27. The Newest Idea in Window Technology Since Glass. An eight-page color brochure explains the benefits of the Intelligent Window, made with Sungate® Coated Glass from PPG. A special coating acts as a gate to let light in, but keep heat from escaping. **PPG Industries. Free.**

28. "Welcome the Birds," from Rubbermaid gives practical advice on how to attract birds to your bird feeder, where to locate a feeder and how, what to feed birds and other helpful tips to keep birds healthy and happy in your neighborhood. **Rubbermaid, Inc. Price, 35 cents.**

29. "Your Sleep Checklist" provides you with a step-by-step bed check, which will tell you if your present bedding set is worn out. You'll be a better-informed buyer about mattress sizes, comfort levels and value. **Sealy, Inc. Free.**

30. Distinctive Traditional Furniture for your home or office offered in mahogany, cherry and oak. At Sligh there's a heritage of dedicated craftsmanship that's over 100 years old. And we create all our products—including desks, tables, chairs, wall units, bookcases, files and, computer furniture—with this century-old tradition of excellence. **Sligh. Price, $5.**

31. Plumbing. "What Every Homeowner Should Know About Plumbing" booklet includes plumbing tips, solutions to problems, plus tags to identify water lines. Information is also supplied for kitchen and bathroom design trends and Moen faucets. **Stanadyne. Price, $1.**

32. New 28-Page Booklet From Tappan provides tips on buying major kitchen appliances, offers help on kitchen layout and planning. **Tappan. Price, $1.**

33. Leading Manufacturer of Microwave Ovens, micro-convection ovens, micro-thermal ovens, self cleaning ovens, range hoods, drop-in ranges, electric and gas cooktops, hoodless cooktops, indoor gas barbecues, warming drawers, dishwashers, disposers, trash compactors, can openers and kitchen and bath ventilators. **Thermador. Price, $1.**

34. Therma Tru offers a folded brochure on its full line of insulated entry door systems, featuring steel-clad doors and the patented Fiber-Classic—the fiberglass door with the wood look. Sidelight styles and technical data included. **Therma-Tru Corp. Free.**

35. World Class. Forty-four years of manufacturing excellence makes Velux the world leader in roof windows and skylights. Experience quality and value. The more you know, the better you can compare. Read our 24-page full-color booklet, "The Complete Guide to Roof Windows and Skylights." **Velux-America. Free.**

36. New Slant on Natural Light. More than a skylight, the Model GGL roof window from Velux is a fully operating window for a sloped roof. A full-color booklet offers complete information and ideas. **Velux-America. Free.**

Do-It-Yourself Repair Manuals from Whirlpool Corporation explain how to replace worn out parts with Whirlpool FSP parts—and where to buy them. **37.** washer, **38.** dryer, **39.** compactor, **40.** dishwasher: all $8.25. **41.** Ice maker is $6. **Whirlpool Corporation.**■

HOUSE BEAUTIFUL

INFORMATION CENTER

September 1985 Issue

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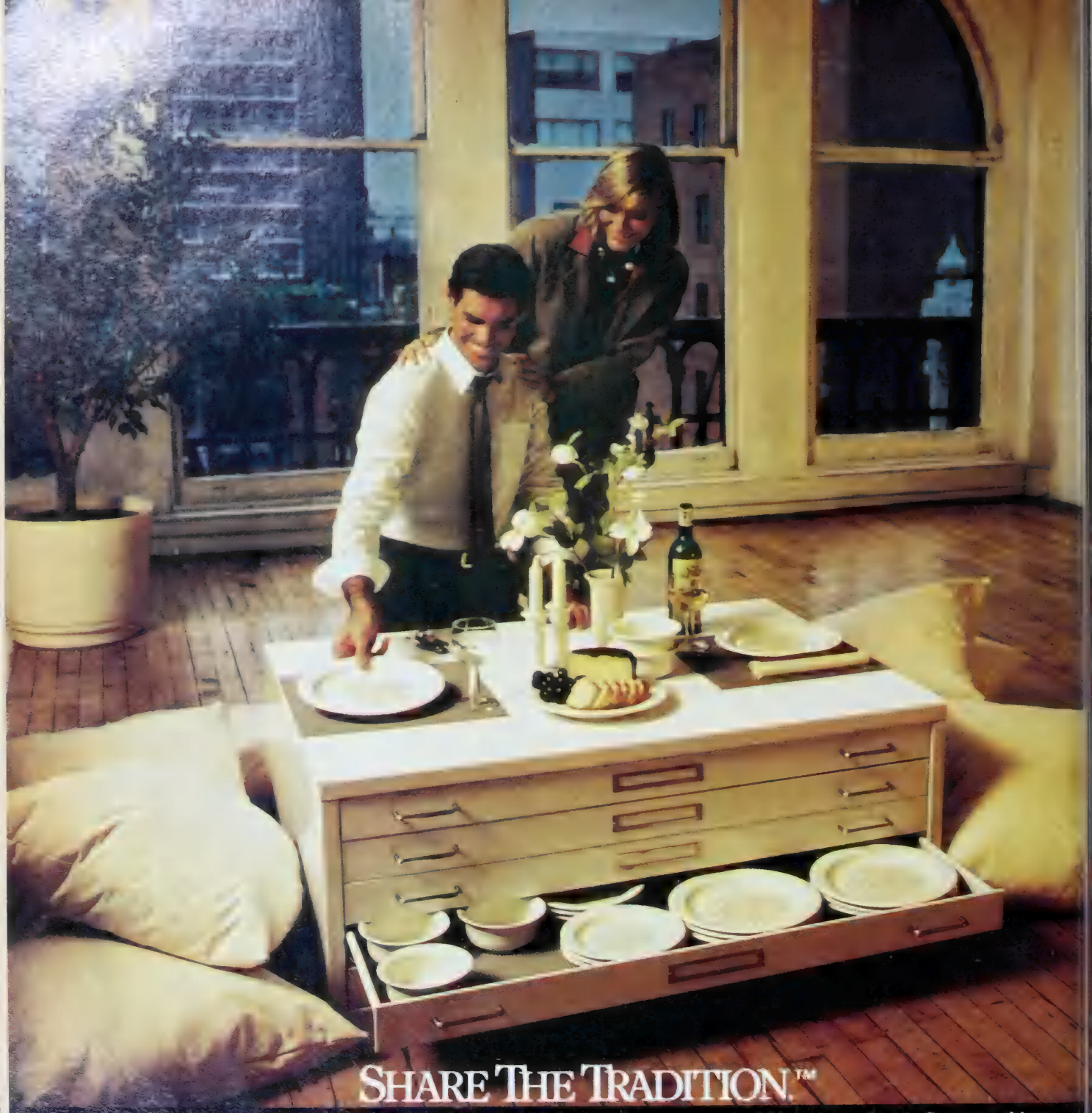
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The week seemed like one big deadline. This report had to go out. That presentation had to be finalized. And, of course, everything else was due yesterday.

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GARDEN GUIDE



SEPTEMBER

For gardeners who share their riches—tips for preparing gift plants

By KEN DRUSE

As I walked through my garden on a late summer's day, I realized that I was looking at a living history of the shared successes of my gardening friends. A very special spring-blooming hemerocallis will forever be known to me as Petie Fox's daylily. Some may know my favorite blue flower as Phlox divaricata, but I will always call it Florence Zuck's phlox. And her husband Robert's gift to my garden is an unforgettable gooseberry from a layered cutting. In the shade is Victoria's fern collection. An ornamental Egyptian onion reminds me of my first visit to Jack Lenor Larsen's Long Island garden. The blue lace-cap hydrangea spirits me back to Pat Mason's city garden. And the beautyberry reminds me of John Trexler.

Gardeners love to share their riches. Many perennials *have* to be divided in order to continue to bloom, and the extra plants are welcome. In September I divide the iris, so no one who visits is spared a gift rhizome or two.

Ground-layering is one of the easiest methods to propagate outdoor vines and shrubs. With honeysuckle, for example, I bend a long shoot down to the ground and force a section, about 10 inches from the growing tip, into the soil, and anchor it there with a stone. When new growth begins it will be rooted, and I'll be able to cut it off the mother plant and pot it up.

September is also the time that I start cuttings of houseplants for holiday gift-giving in December. There's a new method for rooting stem cuttings of houseplants. Cut a section of plastic wrap 10 inches square. Take a stem cutting of a suitable houseplant. A simple way to estimate the length of a cutting is to gently bend the terminal end of a new shoot. If it bends it is too young, too short. If it resists breaking, it may be too old, too long. The perfect cutting should snap at the right point. Remove the bottom leaves and any flowers or buds. Dip the cut end in rooting hormone and wrap the bottom inch or so in moistened whole sphagnum moss. Place the moss in the center of the plastic and pull up the sides. Secure with a twist tie. Place in a brightly lighted location, out of direct sunlight. At this time of year a north-facing window would be ideal.

Depending on the kind of plant, the cutting may be ready in two or three weeks when some roots will show through the plastic. Pot up the cuttings, sphagnum and all.

Here are some houseplant candidates for the wrap and root method:

Abutilon	*(flowering maple)*
Aglaonema	*(Chinese evergreen)*
Begonia	*(wax begonia)*
Ceropegia	*(rosary vine)*
Coleus	*(coleus)*
Crassula	*(jadeplant)*
Dracaena	*(dracaena)*
Euphorbia	*(poinsettia)*
Hedera	*(English ivy)*
Hoya	*(waxplant)*
Impatiens	*(impatiens)*
Maranta	*(prayer plant)*
Monstera	*(swiss cheese plant)*
Pelargonium	*(geraniums)*
Philodendron	*(parlor ivy)*
Solanum	*(Jerusalem cherry)*
Tradescantia	*(wandering jew)*

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All prices are approximate.

HB MARKETPLACE

●*Pages 12 and 13:* ***1.*** **Cruets** #1199—Michael Feinberg (T), 225 Fifth Ave, NY 10010; write for nearest store. ***2.*** **Teapot** #552520—Museum of Fine Arts/Boston (MO), PO Box 1044, Boston, MA 02120; (800) 225-5592; write for catalog. ***3.*** **Jug** #1612—Michael Feinberg (T). ***4.*** **Coffee pot** #552510 Museum of Fine Arts/Boston, Catalogue Sales Dept. (MO). ***5.*** **Tray** #4233,—Michael Feinberg (T). ***6.*** **Candlestick**—James II Galleries (R,T), 15 E. 57th St., NY 10022. ***7.*** **Powder jar** #1135—Michael Feinberg (T). ***8.*** **Candlesticks,** 9 inches high—The Metropolitan Museum of Art (R, MO), Mezzanine Gallery, Fifth Avenue at 82 St., NY 10028; The Metropolitan Museum of Art (MO), Special Services Office, Middle Village, NY 11381. ***9.*** **Wine glass** #1003/01—Hutschenreuthrer Corp. (T), 41 Madison Ave., NY 10010; Cardell's, New York, Frederick & Nelson (R), Seattle, WA; Donovan & Seaman (R), Newport Beach, CA. ***10.*** **Mirror** #7761—Michael Feinberg (T). ***11.*** **Sugar bowl** #552540 Revere reproduction—The Museum of Fine Arts/Boston, Catalogue Sales Dept. (MO). ***12.*** **Candlestick** #9104—Buccellati Collections (R), Trump Tower, Level 4, 725 Fifth Ave., NY 10022. ***13.*** **Compote**—Jacques Jugeat (T), 225 Fifth Ave., NY 10010; Cardell's (R), NY; Marshall Field (R), Chicago IL; Gump's (R), San Francisco, CA. ***14.*** **Decanter** #G1100A, 11½ inches high. ***15.*** **Three-faced jar** #G1320A by John Ernest Miller, The Metropolitan Museum of Art (R, MO); The Metropolitan Museum of Art (MO), Special Services Office. ***16.*** **Frame** #F647P—The Horchow Collection (MO), PO Box 819066, Dallas, TX 75262-0048; (800) 527-0303; Dallas, (214) 980-4040. ***17.*** **Vase** #SN507/c reproduction, 6½ inches high—James II Galleries Ltd. (R, T). ***18.*** **Pewter frame**—The Belle Epoch (R), 211 E. 60th St., NY 10022. ***19.*** **Dish** #J8073A 18th-c. reproduction,—The Metropolitan Museum of Art (R, MO); The Metropolitan Museum of Art, Special Services Office (MO). ***20.*** **Shears** #396—Michael C. Feinberg (T). ***21.*** **Bud vase**—The Belle Epoch (R). ***22.*** **Decanters** #9225G (large), #9226G (small)—Buccellati Collections (R). ***23.*** **Perfume bottle and salon bottles**—The Belle Epoch (R). ***24.*** **Pill box** #8625—Michael Feinberg (T). ***25.*** **Pill box**—Cache-Cache Ltd. (R), 758 Madison Ave., NY 10021. ***26.*** **Caviar bowl** after 18th-c. design—James Robinson Inc. (R), 15 E. 57th St., NY 10022. ***27a.*** **Salt cellar** #8952; ***27b.*** **Cupid salts/spoons** #7130—Michael Feinberg (T). ***28.*** **Wine glass**—Jacques Jugeat (T); Cardell's (R), NY, Gump's (R), San Francisco, CA; Marshall Field (R), Chicago, IL. ***29.*** **Dish**—The Belle Epoch (R). ***30.*** **Dish** #J8368A—The Metropolitan Museum of Art, (R, MO); The Metropolitan Museum of Art, Special Services Office (MO). ***31.*** **Berry spoon bowl**—Sir Thomas Lipton Trading Co. (MO), PO Box 415, 150 S. Main St., Woodridge, NJ 07075. ***32.*** **Fork #1242**—Michael Feinberg (T). ***33.*** **Trencher salt** #J8364A—The Metropolitan Museum of Art (R, MO); The Metropolitan Museum of Art, Special Services Office (MO). ***34.*** **Fish servers** #F599, c. 1870—The Horchow Collection (MO). ***35.*** **Tumbler** #G1010A, three-mold technique—The Metropolitan Museum of Art (R, MO); The Metropolitan Museum of Art, Special Services Office (MO). **Pearl necklaces**—Bloomingdale's (R), 1000 Third Ave., NY 10022. **Sea shells**—The Collector's Cabinet (R), 153 E. 57th St., NY 10022.

HB LOOKOUT

●*Page 24:* **Waverly,** a division of F. Schumacher & Co., Inc., 79 Madison Avenue, NY 10016. **Villeroy & Boch Tableware, Ltd.,** 41 Madison Avenue, New York, NY 10010. **The Kirk Stieff Company,** 800 Wyman Park Drive, Baltimore, MD 21211-0821. **Gravely Furniture Co.,** Inc., PO Box 407, Ridgeway VA 24148. **Tiffany,** 727 Fifth Ave., NY 10022.

●*Page 29:* **Siena cocktail table** $9,150; **Standing Bar with mirror-lined lighted cabinet,** $13,200—Dakota Jackson Inc. (T), 306 E. 61st St., NY 10021.

DECORATING U.S.A.

●*Page 83:* **Designer**—John Robert Moore II Inc., 41 E. 68th St., NY 10021. Show house sponsored by the Kips Bay Boys' Club. **Pickwick #14282 curtain fabric Berwick #13311 curtain lining fabric, Bruton Adaptation Damask #33100,** chair fabric—Schumacher Inc. (T), 939 Third Ave., NY 10022. **Regence 18th-c. desk**—Philippe Farley Antiques (R), 157 E. 64th St., NY 10021. **Louis XV carved chair**—Paul Martini (R), 833 Broadway, NY 10003. **Lantern**—Malmaison (R), 29 E. 10th St., NY 10003. **Elephant, cellarette**—Newel Art Galleries (T), 425 E. 53rd St., NY 10022. **Linen rug, Barcelona sisal rug** underneath—Harmony Carpet Corp. (T), 979 Third Ave., NY 10022.

●*Pages 84 and 85:* **Designer**—Richard Lowell Neas, 157 E. 71st St, NY 10021. Show house sponsored by the Kips Bay Boys' Club. **Palmetto fabric for tableskirt;** 100 percent silk, 51 inches wide; **Jubilee Chintz** #32423/2 on chaise, 100 percent cotton glazed chintz, 54 inches wide from Colfax & Fowler; **Taffetas #12889 fabric** on pillow on chaise, 100 percent rayon, 54 inches wide—Clarence House (T), 211 E. 58th St., NY 10022. **Dorval Figured Moiré** #64187 on button chair, **Cord and fringe** on chaise—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Glazed striate wall** hand-painted by Sam Paxhia, 43-06 63rd St., Woodside, NY 11377. **Pole screen**—Kentshire Galleries (T), 37 E. 12th St., NY 10003. **Lamp**—Marvin Alexander (T), 315 E. 62nd St., NY 10021. **Needlepoint pillow**—Trevor Potts (T), 1011 Lexington Ave., NY 10021. **Carpet**—Stark Carpet (T), 979 Third Ave., NY 10022. **Throw**, 100 percent silk—John T. Copper Design Group (T), 42A Zena Road, Woodstock, NY 12498. **Painting** by Anders Zorn—Schweitzer Gallery (T), 958 Madison Ave., NY 10021. **Eighteenth-century drawings**—Paul Magriel (R), 85 East End Ave., NY 10028. **Cachepot** in front of fireplace—Charles Gracie & Sons (T), 979 Third Ave., NY 10022. **Pair of Chinese figures**—Earle D. Vandekar (T), 15 E. 57th St., NY 10022. **Candelabra** #B2272—Nesle Inc. (T), 151 E. 57th St., NY 10022. **Screen, shade on lamp, picture frames, crystal vase,** all property of the designer. **Flowers**—Renny (R), 27 E. 62nd St., NY 10021.

●*Page 85 (bottom):* **Designer**—Mariette H. Gomez, 241 E. 78th St., NY 10021. Show house sponsored by the Kips Bay Boys' Club. **Architectural print**—Dan Greenblat Assoc., Inc. (T), 979 Third Ave., NY 10022. **Hampton Cloth** #HCW301AA25 for vanity skirt—Hinson & Co. (T), 979 Third Ave., NY 10022. **White lace** at top of skirt and white embroidered towel—Fabric of Society (R, T), 80 Madison Ave., NY 10016. **Lamp, glasses, tissue box, soap dish, striped towels** all property of Mariette H. Gomez.

●*Pages 86 and 87:* **Designer**—Carole Kaplan, Two By Two Interior Design, 348 North Main St., Andover, MA 01810. Show house sponsored by the Junior League of Boston. **New Zinnia toile fabric** #67282 for balloon swag window treatment and dust ruffle fabric; **Rockland Quilt Matelaise fabric** #80900 on upholstered bergère and ottoman, scalloped-edge throw pillow; **Coreaux glazed chintz** #61582 for tea table underskirt; **Patomic linen check** #69052 for down-filled chair seat cushions; **New Narylis Tapestry fabric** #60682 for front and back on rectangular pillows; **Coreaux** #61582 for shirred edging on rectangular pillows; **Diamond pattern fabric** for quilted coverlet; **New Richmond Dimity fabric** for lower window sashes; **Four Seasons toile fabric** #62012 for upholstered wall panels; **Heloise Braid fabric** #90349 edging on balloon swag window treatment—Brunschwig & Fils (T), 420 Boylston St., Boston, MA 02116. **Bergère and ottoman frames**—Ressler Importers (T), 80 W. Third Ave., NY 10012. **Bergère and ottoman** upholstered by Beacon Craftsman (T), 574 Boston Ave., Medford, MA 02155. **Custom-woven 100 percent wool throw**—Leni (T), 13 Boyd St., Watertown, MA 02172. **Antique lace and linen overcloth**—Past Finders (R), Brewster, MA. **Pillows** made by Pillows, Etc. (T), 28 Goodhue St., Salem, MA 01970. **Blue and white painted floor design** by Two by Two, painted by Gerard Wiggins (T, R), 55 Lafayette, Arlington, MA 02174. **French chairs, Delft**

(Continued on page 175)

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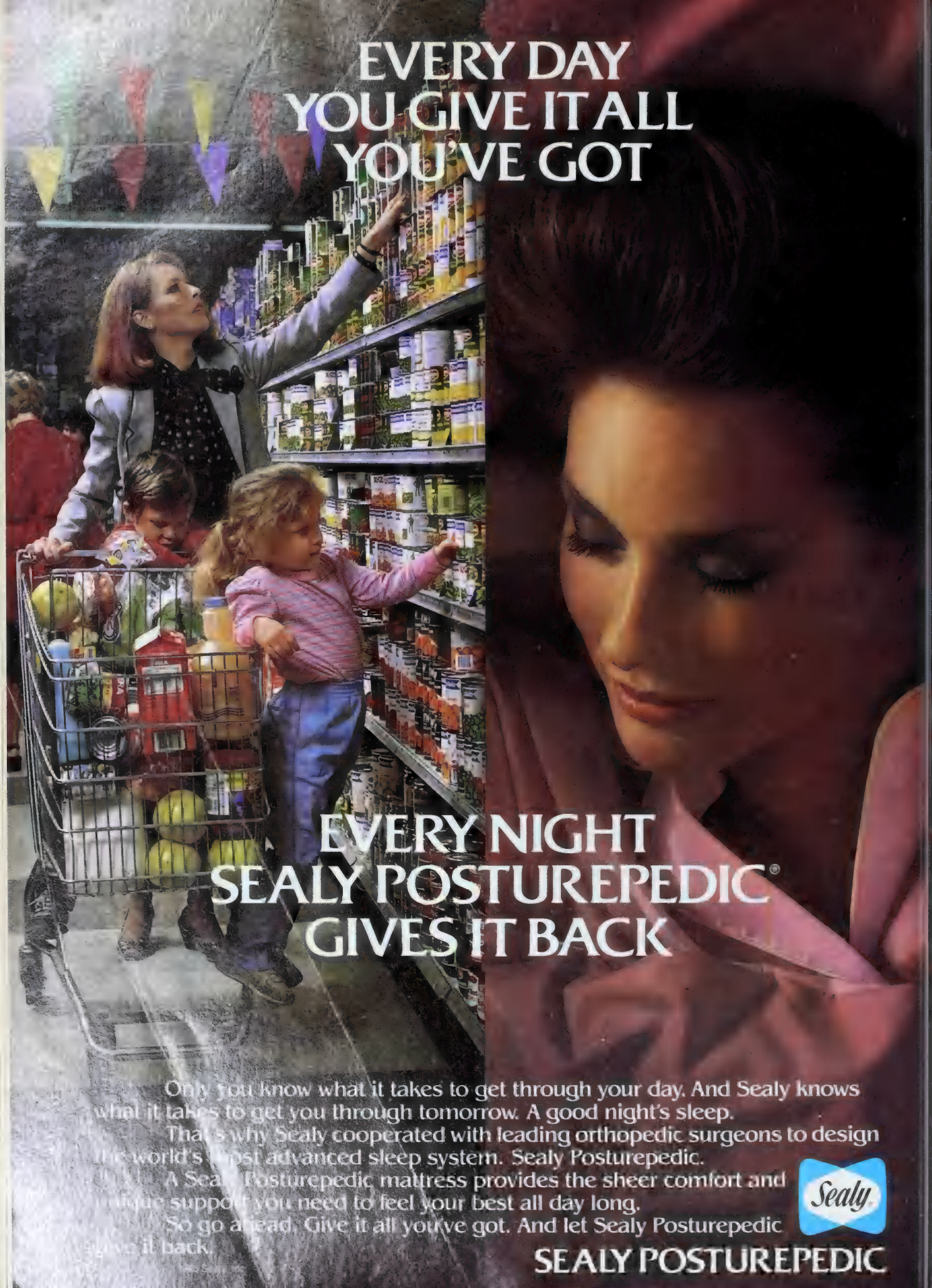
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PRODUCT INFORMATION

Continued from page 173

vase made into lamp—The Studio at Two by Two (R, T), 348 North Main St., Andover, MA 01810. **Chest**—Trouvailles Inc. (T), 64 Grove St., Watertown, MA 02172. **Paintings**—Pierce Galleries (R), 721 Main St., Hingham, MA 02043. **Painting and stenciling** on fireplace panels and fireboard by Merilyn Markham, 22 Mammoth Road, Londonderry, NH 03053. **Antique sterling silver on tea table**—Gebelein Silversmiths (R, T), 286 Newbury St., Boston, MA 02115.

●*Page 87 (bottom):* **Designer**—Rubén de Saavedra, 225 E. 57th St., NY 10022. Show house sponsored by the Kips Bay Boys' Club. **Indian four-poster bed,** 18th-c.—L'Antiquaire & The Connoisseur Inc. (T), 36 E. 73rd St., NY 10021. **Upholsterer**—Aldo diRoma Inc. (T), 327 E. 94th St., NY 10028. **Grand Genoise Wide Border Print #173520.00 fabric** on bedspread, **Heather Dotted Swiss #66820.01 fabric** for canopy and dust ruffle, **Grand Genoise Narrow Border Print #173500.00 fabric** for curtain, 100 percent cotton, 63 inches wide; **Karin Marabout Fringe** #90442.05 on canopy; **Peaweed #66201.01 fabric** on shade, 100 percent cotton, 48 inches wide; **Grand Genoise #173600.00 pillow fabric,** 100 percent cotton, 50 inches wide—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Lamps, mirror, botanical print, antique furniture**—Objets Plus Inc. (T), 315 E. 62nd St., NY 10021. **Porcelain pieces**—Frederick P. Victoria & Son Inc. (T), 154 E. 55th St., NY 10022. **Television/radio**—Audio Design Associates (M), 610 Mamaronack Ave., White Plains, NY 10605.

●*Pages 88 and 89:* **Designer**—Noel Jeffrey Inc., 22 E. 65th St., NY 10021. Showcase sponsored by the Kip's Bay Boys' Club. **Windowshades**—Romax (M), 47 Glen Cove Road, Greenvale, NY 11548. **Sofa, upholstered chair, end table, faux shagreen and ivory table with hand-painted original design; Mercury ball** (gold ball on black pyramid stand); Noel Jeffrey, Inc. (D) **hand-painted limestone original design**—Leslie Horan & Fred Smith, Noel Jeffrey, Inc., 22 E. 65th St., NY 10021. **Bergame #11178/03 striped moiré fabric,** rayon/cotton blend, Sorbet; **Mascara #4034 fabric on armchair,** cotton/rayon blend, Sorbet—Manuel Canovas (T), 979 Third Ave., NY 10022. **Louis XV bergère armchair; Louis XVI oval-backed armchair,** both French reproductions—Frederick P. Victoria (R, T), 154 E. 55th St., NY 10022. **Antique Chinese lamps (one of pair), coyote fur throw**—Ballantrae (R), 1078 Madison Ave., NY 10028. **French Aubusson carpet,** 19th c. (1870-1880)—Doris Leslie Blau Gallery Jnc. (R, T), 15 E. 57th St., NY 10022. **Accessories**—Joseph Rondina Antiques (R, T), 27 E. 62nd St., NY 10021.

●*Page 89 (bottom):* **Designer**—Barbara Ostrom Associates Inc., 28 Hopper Road, Upper Saddle River, NJ 07458. Show house sponsored by the Kips Bay Boys' Club. **Hand-painted mural**—Michael Murdolo (R), 154 Morris Ave., Summit, NJ 07901. **Architectural woodworking and built-ins,** Anthony Guinta, Contemporary Woodcrafts (R), 23 Maple St., Allendale, NJ 07401. **Carpentry, plastering,** Damian Guinta, Calendar Construction (R), 799 Franklin Ave., Franklin Lakes, NJ 07417. **Special wall texture**—Rennaissance Finishers (T), 29 Ethel Ave., Hawthorne, NJ 07506. **Spiral columns**—The Great American Salvage Co. (R, T), 34 Cooper Square, NY 10003. **Plaster brackets**—Fotia Stone (T), 979 Third Ave., NY 10022. **Mirror**—Galaxy Glass (T), Bloomfield Ave., Pinebrook, NJ 07058. **Daybed**—Avery Boardman (T), 979 Third Ave., NY 10022. **Porto Ercole #515.02 fabric** on bed; **Corsaire #560.02 fabric** on cushion—Quadrille (T), 979 Third Ave., NY 10022. **Shutters and sunburst**—Interior Design Systems (T), 979 Third Ave., NY 10022. **Wool dhurrie**—Stark Carpet (T), 979 Third Ave., NY 10022. **Monkey glass top coffee table** by Christopher Chodoff. **Rattan Philippine prisoner chair, O'Connell Irish knit throw**—LCS (T), 1059 Third Ave. NY 10021. **Whippet Regency table**—The Little Antique Shop (R), 44 E. 11th St., NY 10003. **Antique clock and needlepoint pillow**—David Barrett Inc. (T), 979 Third Ave., NY 10022. **Wall sconce, candle lamp**—Les Prismatiques (T) 232 E. 59th St., NY 10022. **Mirrored tray, ivory and tortoise shell wooden box**—Nicholas Frank Antiques (T), 979 Third Ave., NY 10022. **Blue and white vases**—Objets Plus (T), 315 E. 62nd St., NY 10021. **Paper and yarn sculpture**—Eggs & Tricity (T), 979 Third Ave., NY 10022. **Candlesticks, basket**—Karl Mann (T), 232 E. 59th St., NY 10022. **Louis XIV tile box**—Old Versailles (T), 315 E. 62nd ST., NY 10022. **Plate behind vase**—Lorin Marsh (T), 979 Third Ave., NY 10022.

●*Pages 90 and 91:* **Designer**—Sam Blount, Irvine & Fleming Inc., 19 E. 57th St., NY 10022. Show house sponsored by the Kips Bay Boys' Club. **Antiques and accessories**—Irvine & Fleming Inc. **White Linen #HC79151** for curtains, blue and **white ticking #GMF-M-67** for upholstery—Decorator's Walk (T), 160 E. 56th St., NY 10022. **Samarobrize Gaufauge velvet** #0328/03 on black chair—Clarence House (T), 211 E. 58th St., NY 10022. **Upholstery**—Ernest Studios Inc. (T), 207 E. 84th St., NY 10028. **Pooloon Ebony Border** #54141 wallpaper border—F. Schumacher (T), 939 Third Ave., NY 10022. **Custom trimmings** on curtains and slipcover pillows—Scalamandré (T), 950 Third Ave., NY 10022. **Antique fabrics**—Eleanor Merrell (R, T), 111 E. 78th St., NY 10021. **African weave sisal carpeting**—Phoenix Carpet (T), 979 Third Ave., NY 10022. **Coromandel screen**—Florian Papp (R, T), 962 Madison Ave., NY 10021. **Painted grisaille ceiling and shadow panels,** Robert Jackson (212) 873-1920. **All striate painting on woodwork and baseboards**—Pat Cutaneo Inc. (T), 100 Ninth St., Staten Island, NY 10306. **Special painted finishes and painted accessories,** Chippy Irvine.

●*Pages 92 and 93:* **Designer**—John Hughes, for Kenneth Brian Walker & Assoc., 2 W. 67th St., NY 10023. Showcase sponsored by Kips Bay Boys' Club. **Sorilla floral print** for curtains and upholstered pieces, 100 percent cotton, 49 inches wide—Arthur Sanderson & Son (T), 979 Third Ave., NY 10022. **Ruby Rose Wood Stripe fabric** for balloon shades and upholstery behind bed, 100 percent cotton, 50 inches wide, lavender and white, custom colored—Hinson & Co. (T), 979 Third Ave., NY 10022. **Marie Surena fabric,** 100 percent silk organza stripe, 59 inches wide, ivory—Clarence House (T), 40 E. 57th St., NY 10022; Ian Wall (T), 979 Third Ave., NY 10022. **Dressing table fabric** and curtain tricolor trim—Scalamandré (T), 950 Third Ave., NY 10022. **Berkshire Mauve fabric** for bed curtain and trim, 100 percent silk taffeta, 50 inches wide, Lavender—Clarence House (T), 40 E. 57th St., NY 10022. **Wing chair upholstery,** 100 percent silk, tiger velvet and ivy cut 100 percent silk velvet, both made to order—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Verona ceiling wallpaper and Venexi wallpaper both** 22 inches wide—Donghia Textiles (T), 979 Third Ave., NY 10022. **Bessarabian floral design wall to wall carpet, 100 percent wool; Bouclé sisal carpet,** both made to order—Stark Carpet (T), 979 Third Ave., NY 10022. **Custom-designed upholstered furniture and window treatment**—Delta Upholsterers Inc. (T), 423 W. 55th St. NY 10019. **Pembroke tables, mirror, chair** at dressing table and at foot of bed—Kentshire Galleries (T), 37 E. 12th St., NY 10003. **Crown moldings**—Focal Point (T), 2005 Marietta Road, NW, Atlanta, GA 30318. **Lamps** on dressing table—Nesle Inc. (T), 151 E. 57th St., NY 10022. **Lamps** on bedside tables—Charles J. Winston & Co. Inc. (T, R), 515 Madison Ave., NY 10022. **Swing arm lamps**—Hansen Lamps (T), 121 E. 24th St., NY 10010. **Urns**—Lorin Marsh Ltd. (T), 979 Third Ave., NY 10022. **Antique linens**—Françoise Nunnallé (T), 105 W. 55th St., NY 10019. **Mirror**—Marvin Alexander (T), 315 E. 62nd St., NY 10021. **Accessories**—James II Galleries (T), 15 E. 57th St., NY 10022. **Mohair throw**—Eggs & Tricity (T), 979 Third Ave., NY 10022. **Flowers**—Salou Ltd. (R), 454 Columbus Ave., NY 10024.

●*Pages 94 and 95:* **Designer**—Elaine McClure, McClure & Fuller Antiques and Interiors, 2087 Piedmont Road NE, Atlanta, GA 30328. Showcase sponsored by Junior Committee of the Atlanta Symphony Associates. **All furniture, accessories, paintings, rugs, fabrics** from McClure & Fuller Antiques and Interiors.

BEACH HOUSE RETREAT

●*Pages 96 to 99:* **All wicker furniture**—Walter's Wicker (R), 991 Second Ave., NY 10022. **Coffee table and all accessories**—John Rosselli Antiques (T), 255 E.

(Continued on page 176)

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PRODUCT INFORMATION

Continued from page 175

72nd St., NY 10021. **Dhurrie rugs**—Rosecore (T), 979 Third Ave., NY 10022. **Dorothy's Stripe #238W/23 fabric** for window treatment. **Dorothy's Trellis #240W/27 fabric** on sofa and armchair. **Albermarle #244W/27 fabric** on chaise all 100 percent linen—Hinson & Company (T), 979 Third Ave., NY 10022. Write to Josef Prieci Ltd., 257 E. 72nd St., NY 10021 for more information. (212) 744-4962.

THE APPEAL OF BOTANICALS

●*Pages 102 and 103 (left to right):* **Hand-colored orchid botanical**, English, c. 1840, with hand-painted wooden frame, $575 per pair—R. Brooke Ltd., (R), 138½ E. 80th St., NY 10021. **Custom-made traditional antique pine frame of** 200-year-old wood molding, ▮ by 10 inches, $75—The English Way (R), 115 E. 60th St., NY 10022. **Hand-colored parrot tulip lithograph** by James Andrews, 1842; **hand-painted frame** by Georgina Fairholme—Georgina Fairholme, 185 E. 85th St., NY 10021. **Traditional country cottage fireplace** marbleized by Barbara Wren, designer for the English Way, $400; **natural pine finish**, $650; marbleized finish, **antique porcelain pitcher; glass inkwell bottles; cup, saucer and creamer; ironstone jelly mold**—The English Way (R), 115 E. 60th St., NY 10022.

●*Page 104: 1.* **Hand-tinted botanical Rigidella orthantha** from England—The English Way (R), 115 E. 60th St., NY 10022. **hand-painted frame** in Chinese lapis finish, 14 by 16 inches, $150 *2.* **Watercolor botanical Terminalia alata** on blue paper, Indian school c. 1850, **hand-painted French wash mat**, in 23k gilt frame—Barbara Evans, English and American Antiques (R,T), 544 E. 83 St., NY 10028; by appointment. *3.* **Hand-colored lithograph Scabiosa caucasea**, English, $40—The Old Print Shop (R), 150 Lexington Ave., NY 10016. **Hand-painted frame**, 15 by 19 inches, $125—Kate Williams Design, 225 Park Ave. South, Penthouse, NY 10003. *4.* **Hand-painted botanical Primula auricula** by contemporary English artist, Alastair Gordon, **hand-painted frame** by Georgina Fairholme—Georgina Fairholme, 185 E. 85th St., NY 10021. *5.* **Original handcolored engraving** from The Botanist's Repository by Henry Andrews, 1790, $550, **hand-stippled French mat** designed by Linda Hickox of Linkirk Fine Arts—R. Brooke Ltd. Antiques (R), 138½ E. 80th St., NY 10021. *6.* **Hand-painted "porphyry" frame** by Lisa Wassong, 14 by 11 inches, $100—Lisa Wassong, 150 E. 69th St., NY 10021.



Page 104

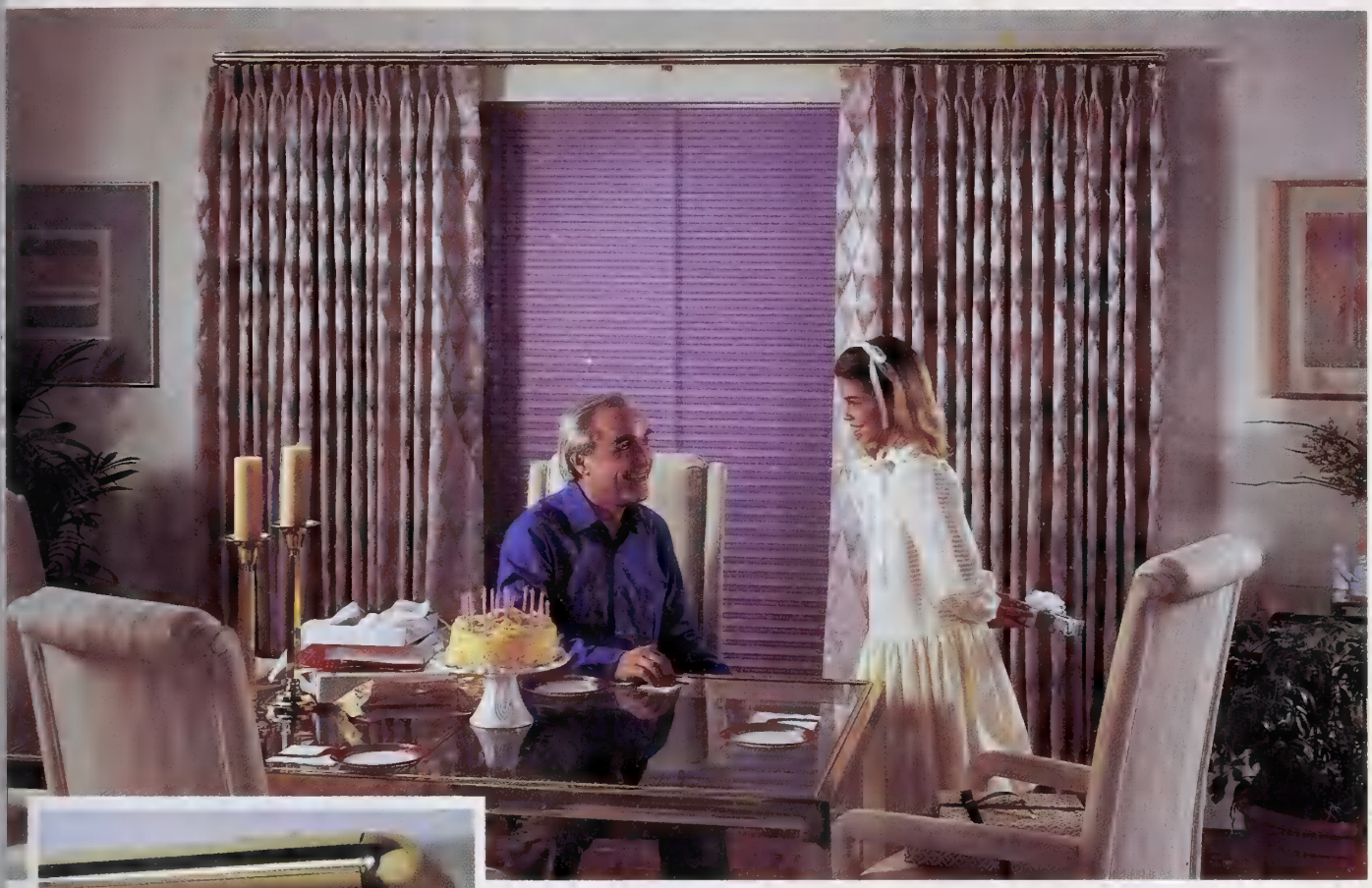
7. **Reproduction botanical** of Redouté original, marbleized paper mat and **French burl frame**, $85—J. Pocker & Son (R), 824 Lexington Ave., NY 10021; 32 Westchester Ave., White Plains, NY 10601. *8.* **Reproduction lithograph of white-tailed emerald hummingbirds** by British artist John Gould, London, 1850: (B2306D) **unframed**, 36 by 20 inches, $9.95; (Bo986D) **framed**, $65—The Metropolitan Museum of Art (R,MO), Special Service Office, Middle Village, NY 11381. *9.* **Original hand-colored engraving** from The Botanist's Repository by Henry Andrews, 1790, **marbleized paper mat** designed by Linda Hickox of Linkirk Fine Arts—R. Brooke Ltd. Antiques (R), 138½ E. 80th St., NY 10021. *10.* **Reproduction framed note card** of color engraving Iris xiphium by Redouté; botanical notecards by Caspari, $3 for set of 10—H. George Caspari Inc. (T), 225 Fifth Ave., NY 10010; available at department stores throughout the country. **Bird's-eye maple frame and marbleized French mat by Priscilla A. Lowry**, $50,—Priscilla A. Lowry/Custom Framing (R), PO Box 674, Greens Farms, CT 06436. *11.* **Bromelia botanical copper engraving**, c. 1790, watercolor, black stained wood frame, $300—Bardith (R), 901 Madison Ave., NY 10021.

●*Page 105:* **Brighton Rock #F389/174127** fabric covering screen, 100 percent cotton—Laura Ashley (R,MO), 714 Madison Ave., NY 10021, (800) 367-2000; call for nearest store. *Left to right:* **American watercolor tulip botanical** signed with initials "S.S.," dated 1836 with line and wash French mat and gilded frame—Barbara Evans, English & American Antiques (R,T), 544 E. 83rd St., NY 10028; by appointment. **Botanical lithographs** copied from original Italian prints with hand-drawn French mat and gold leaf frame, $110 each—R. G. Schnoor (T), 225 Fifth Ave., NY 10010; (212) 679-3588, (for availability) call for nearest store. **Original watercolor** on paper of single Iris by Villiaume, French, signed and dated 1818, hand-color wash and hand-painted French mat with gilded frame—Ursus Books (R), 1011 Madison Ave.,

(Continued on page 179)



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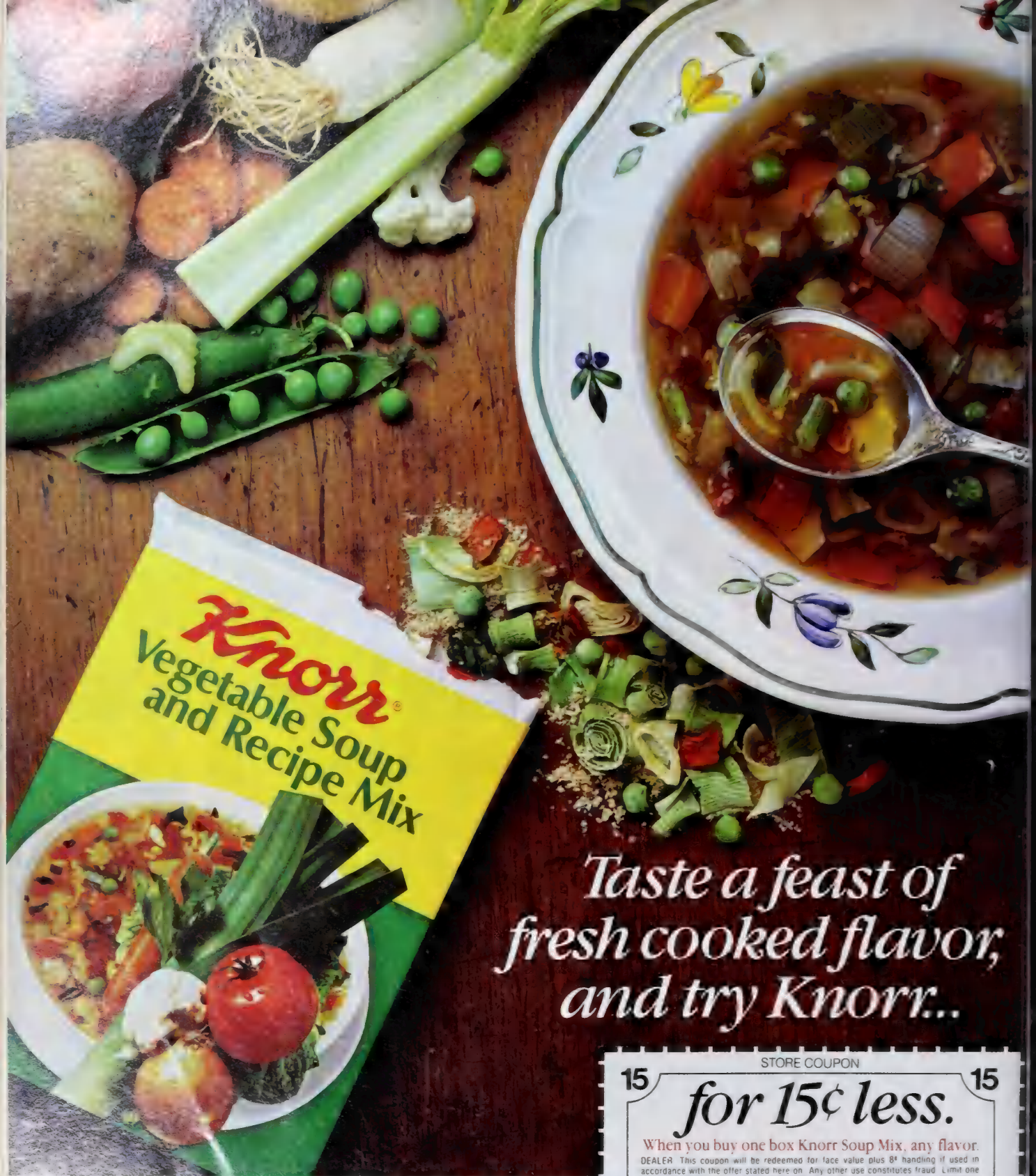
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PRODUCT INFORMATION

Continued from page 176

NY, NY 10021. **Gloxinia botanical full-color restrike** from an original botanical study printed in 1880, #P-1686A, celadon mat and hand-rubbed gold leaf frame—Soicher Marin (M), 11240 Playa Court, Culver City, CA 90230; available at: Bloomingdale's, New York City; Jacobson's, OH; Gimbels, Milwaukee, WI; Dayton's, Minneapolis, MN; Bullocks, CA. **Original morning glory botanical,** English school, c. 1820, watercolor on paper, hand color wash and bevel with gilded frame, $325—Ursus Books (R), 1011 Madison Ave., NY 10021. **Hand-colored botanical lithograph** with marbleized paper mat and French burl frame, $95—J. Pocker & Son (R), 824 Lexington Ave., NY 10021. **Melon lithographs** copied from original English work with gold-leaf frame, $70 each—R.G. Schnoor (T), 225 Fifth Ave., NY 10010; (212) 679-3588. Call for store nearest you. **Fruit and flowers botanical** by Weinman, Dutch Edition, 1744, first successful color printing, $300—Argosy Book Store (R), 116 E. 59th St., NY 10022. **"Amber Tortoise" hand-painted finish** on frame, 17 by 21 inches, $200—Lisa Wassong (R), 150 E. 69th St., NY 10021. **All accessories**—Garvin Mecking (R,T), 72 E. 11th St., NY 10003; 188 E. 64th St., NY 10021.

BEYOND THE FARMOUSE

●*Pages 106 and 107:* **Architect**—Bruce Nagel, 66 New Town Lane, Easthampton, NY 11937. **Contractor and Builder:** Caramagna and Murphey Inc., 1 Main St., Easthampton, NY 11937. **Exterior**—Stain-Cabot's Paints & Stains (M), 1 Union St., Boston, MA 02108. **Siding**—18-inch cedar shingles by Confar (M), Ontario, Canada. **Slate**—Orion Nova (M), 166 E. 56th St., NY 10022. **Windows**—Marvin Windows (M), Dept. SP, Warroad, MN 56763; (800) 346-5128 or in MN, (800) 552-1167. *Interior:* **Paint**—Benjamin Moore (M), 51 Chestnut Ridge Road, Montvale, NJ 07645. **White oak strip floors**—Imperial Flooring Co. (M), PO Box 208, Bohemia, NY 11716.

●*Page 108:* **Small pillows,** 14 inches square—Pierre Deux (R), 870 Madison Ave., NY 10021. **Rag dolls, Kermit frog**—Conran's, 160 E. 54th St., NY 10022.

●*Page 109:* **Stove**—Garland Range (M), 4 South Walker, PO Box 196, Clarendon Hills, IL 60514. **Range hood**—Vent-A-Hood (M), 1000 North Greenville, PO Box 426, Richardson, TX 75080. **Refrigerator**—SubZero Freezer Co. (M), PO Box 4130, Madison, WI 53711. **Cabinetmaker**—Central Kitchens (M), 871 North Highway, Southampton, NY 11968. **Large dough bowl** in kitchen; **place mat, napkins, napkin rings, Lee Bailey glass carafes**—Henri Bendel (R), 10 W. 57th St., NY 10019.

●*Page 111:* **Lee Bailey granite vase**—Henri Bendel (R), 10 W. 57th St., NY 10019.

NAVIGATING HOME

●*Pages 112 to 117:* **Designer**—Michael Rex, 16 South 40 Pier, Sausalito, CA 94965. **Fine woodworking**—Keith London and Gregory Frechette, PO Box 903, Sausalito, CA 94966.

AUTUMN FARE WITH FRUIT

●*Pages 127 to 131:* **Porcelain d' Auteuil coffee pot,** $48; **cups and saucers,** $16.75 per set; **blue spatterware sugar bowl,** $3.50; **dish towels,** 100 percent Belgian cotton, $4.50—Dean & Deluca (R), 121 Prince St., NY 10012; 46 Newtown Lane, Easthampton, NY 11937; (800)-221-7714, also available by mail.

WINE AND GOOD SPIRITS

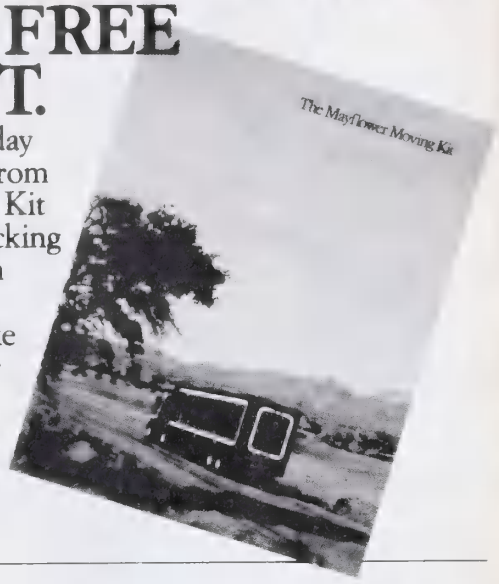
●*Page 134:* **Basket**—Adele Lewis Inc. (T), 101 W. 28th St., NY 10001.

KITCHEN ESSENTIALS

●*Page 136:* **Towels**—Stevens Linen Assoc. Inc. (M), Mill St., Dudley, MA 01570. **Apron**—Du Treva (M), PO Box 21105, Reno, NV 89515. **Food press**—Mirro Corp. (M), Consumer Info., PO Box 49, Manitowoc, WI 54220; Jan Fitzsimmons, (414) 684-4421. *The Macmillan Treasury of Herbs* by Ann Bonar, publisher, Macmillan Inc., New York. **Ice cream maker**—Nikkal Ind., Inc. (M), 551 Madison Ave., NY 10022; (800) 334-4559. ■

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Some catalogs are free, some have a nominal charge. To order simply check the numbers on the Reader Service Order Form on page 201.

1 **Vintage Wood Works** loves Victorian gingerbread and recreates romantic panels, trim, fretwork of a bygone era. Everything of solid wood crafted with skill and care. 36-page catalog is spiced with history and how-to advice. **Vintage Wood Works, $2.00**

2 **Old South Cast Aluminum Furniture & Fountains** take a nostalgic step back into a time of elegant plantations. Color catalog of urns, planters, mailboxes, garden furniture (glorious indoors or out) for your house beautiful! **Moultrie Mfg. Co., $1.00**

3 **A Catalog For Cooks.** Williams-Sonoma offers the finest kitchenwares, household articles and specialty foods. Catalog abounds in *practical* gift ideas and is sprinkled with Chuck Williams's original recipes. Two-year subscription (12 issues). **Williams-Sonoma, $2.00**

4 **Country Curtains.** Plain, ruffled, fringed or lace-trimmed curtains in cotton muslin or carefree permanent press. Tab curtains, Waverly curtains, bed ensembles, wooden rods, pillows. 60-page color catalog. **Country Curtains, Free**

5 **Faith Mountain** - A delightful selection of wreaths, American Country crafts, herbs, spices, local folk art. 24 full-color pages of centerpieces, teddy bears, rugs, potpourri, miniatures, more. Catalog credited against first order. **Faith Mountain Country Fare, $2.00**

6 **Brass Beds by Lisa Victoria.** Designed by Lisa and handcrafted by her husband's team of skilled craftsmen, each bed is engraved with the owner's name and is a guaranteed treasured heirloom for generations to come. **Lisa Victoria Brass Beds, $4.00**

7 **Metropolitan Museum Of Art Christmas Catalogue.** A 132-pages of over 700 unusual gifts reproduced from works of art in the Museum's collections. Glass, silver, porcelain, jewelry, prints, books, cards, more. **The Metropolitan Museum of Art, $1.00**

8 **The 50-Year-Famous Armchair Shopper's Favorite.** Hundreds of gifts and gadgets for friends and every member of your family: toys, stationery, holiday decorations, personalized products, housewares and decorating accessories. **Miles Kimball, Free**

9 **James Kaplan** represents quality jewelry, diamonds, china, crystal, silver at savings and personal service that puts you first. Our catalog is only a sample of the complete line of the competitively priced, quality merchandise we carry. **James Kaplan, Free**

10 **The Official Magazine** of our imaginary republic contains not only information on our functional, versatile, natural fabric, travel and safari clothing, but also travel tales and trivia. Soulful artwork, clothing reviews by distinguished critics. **Banana Republic, $1.00**

11 **Laura Ashley** still means fresh, romantic fashions for you and your home, available in over 70 shops in the U.S., Canada and by mail order. Our yearly subscription includes four fashion catalogs plus our home furnishings catalog. **Laura Ashley, $5.00**

12 **Begin Your Subscription To I. Magnin Refelections** with our collector-quality Christmas gift edition, filled with the very best in fashion for both of you, the kids, your home. One year of style from **I. Magnin, $4.00**

13 **Fine Furniture Brochure.** Pick from a comprehensive selection of contemporary & traditional styles (all major brands at discount prices) for a room decor of warm individuality and unmistakable quality. We ship anywhere! **Turner - Tolson, $2.00**

14 **Hurry To The Mailbox.** Send away for 112-pages of gifts galore - photographed mostly in romantic Italy. Fashion, fantasy, food, home furnishings and further surprises. Catalog credited toward first purchase. **Bloomingdale's by Mail, $4.00**

15 **Expand Living Space.** Color catalog gives the lowdown on a passive solar greenhouse that will add beauty to your home *and* provide energy tax credits. Easy to erect kit includes insulated glass, aluminum frame, patented pow-r-vent. **Four Seasons Greenhouses, $1.00**

16 **Elegant Solid Brass Beds.** One of those unexpected luxuries you think you can't afford until you see the huge savings offered by this factory distributor. Replicas of antique classics in a range of outstanding designs all with heirloom potential. **Cannondale's, $1.00**

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(Continued on page 18)



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Doll shown much smaller than actual size of approximately 12" in height.

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Goldilocks. Available exclusively from Franklin Heirloom Dolls. The gift that will make this Christmas the one your little girl will never forget.



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Franklin Heirloom Dolls
Franklin Center, Pennsylvania 19091

Please enter my order for 'Goldilocks' by Carol Lawson—to be crafted for me of hand-painted bisque porcelain.

I need send no money now. I will be billed in 3 monthly installments of $20.* each, with the first payment due when my doll is ready to be sent to me.

**Plus my state sales tax and a total of $3. for shipping and handling.*

Signature _____
ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE.

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Mrs.
Miss _____
PLEASE PRINT CLEARLY

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38 **Home Decorating Color Brochure** features bedroom ensembles by Waverly at substantial savings! Comforters, ruffles, shams, fabrics, wallpaper, pillows, more. Info on saving up to 33% on decorator fabrics and wallcoverings. **BMI Home Decorating, $2.00**

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45 **18th Century Furniture Reproductions** at substantial savings. 30% to 50% on some of the finest names in home furnishings. Excellent service, highlighting 18th Century designs and period reproductions. **Colonial Furniture Shops, Inc., $1.00**

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(Continued on page 188)

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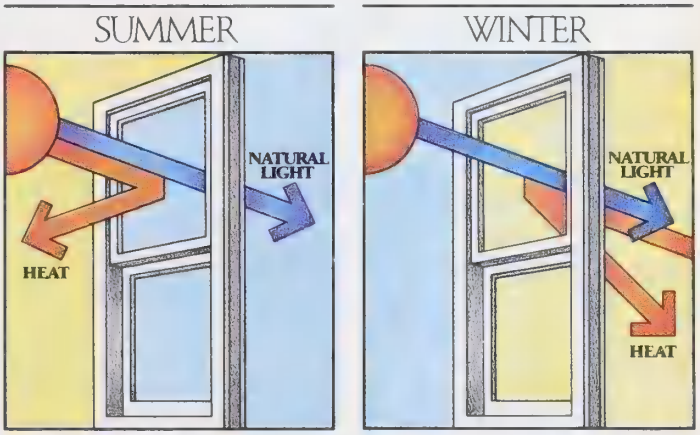
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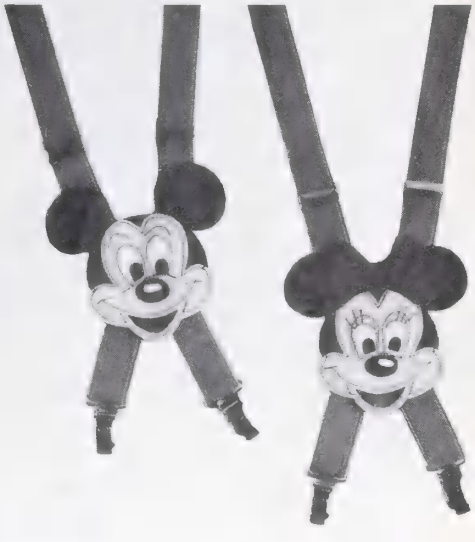
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GALLERY

	Page
arolina Leather House, Inc.	192
lenburg's Wicker & Casual	194
ohraim Marsh	193
Genada Imports	190
olton Furniture Co.	196
Martha M. House	193
unt Galleries	194
eather Furniture Sales, Inc.	190
Magnolia Hall	199
Mecklenburg Furniture	198
Murrow Furniture Galleries	188
haw Furniture Galleries	194
utton-Council Furniture Co.	198
urner-Tolson	200
Woodcraft	198
ealth & Beauty	
ving Lean	200
eraldry	
albert's, Inc.	193
ome Elevators, Lifts	
he Cheney Company	196
ome Improvements	
loultrie Manufacturing Co.	189
he Old Wagon Factory	196
orticulture	
our Seasons Greenhouses	192
anco Greenhouses	196
andstand Inc.	196
struction	
S School of Interior Design	193
ew York School of Interior Design	199
heffield School of Interior Design	190
uvenile	
uzo	198
Woodplay	196
abels	
uce Bolind	200
ighting	
ie Epstein	200
bbelier	194,199
Windsor Collections, Ltd.	194
Miscellaneous	
sex House (piggy bank)	194
. Evans (Danish chair repair)	192
harlotte Ford Trunks	198
oliday Craft, Inc. (nameplates)	192
ouse of Hurlock (kitchen scale)	200
inel, Ltd. (playing cards)	198
t Belly Co. (stoves)	200
et Accessories	
tio Pacific	196
digrees	192
ren, Inc.	198
avel	
ook Junction, Inc.	198
allcoverings	
At Home Decorating	196
ver Wallpaper, Inc.	198



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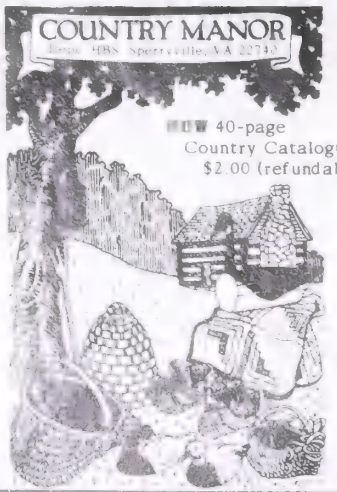
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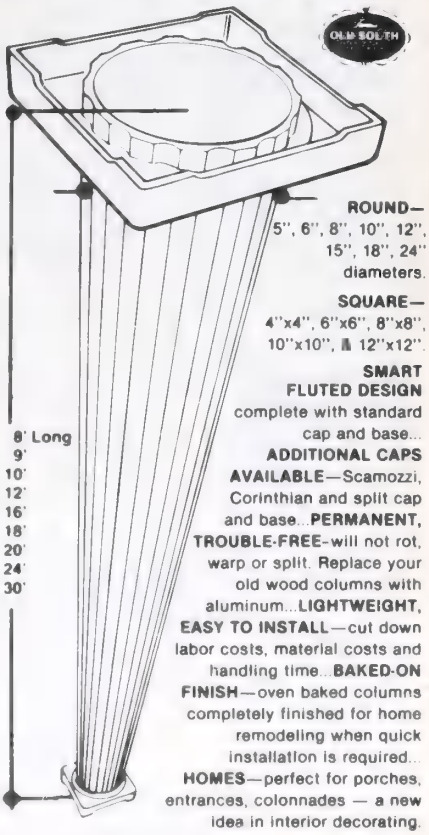
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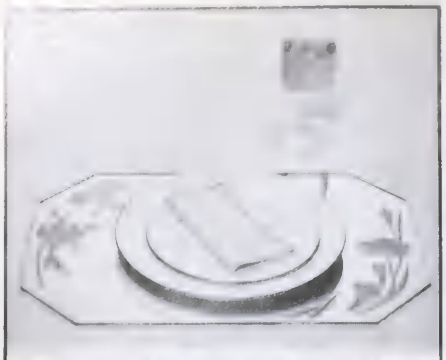
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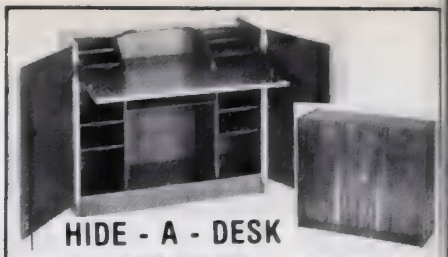
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continued on page 193)

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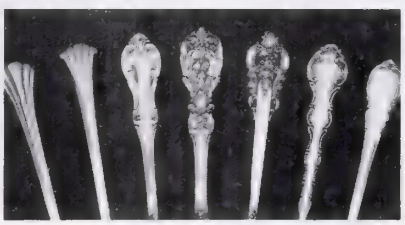
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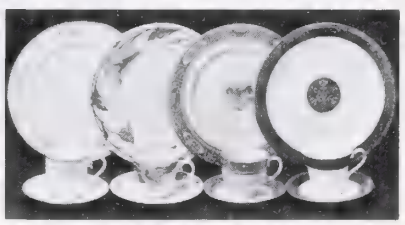
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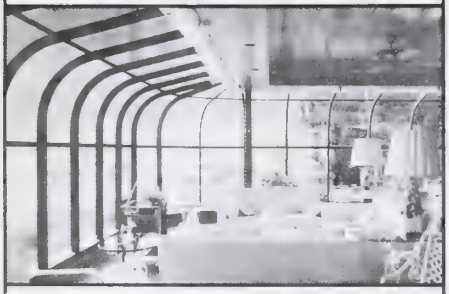
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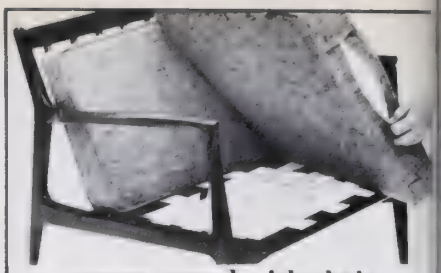
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(continued on page 195)



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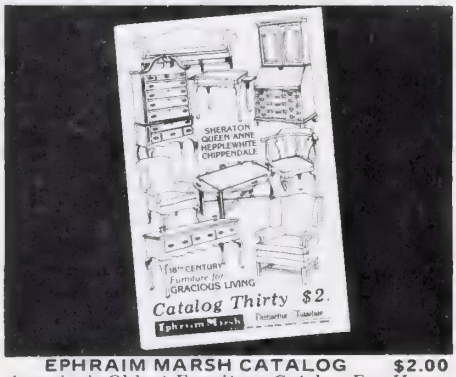
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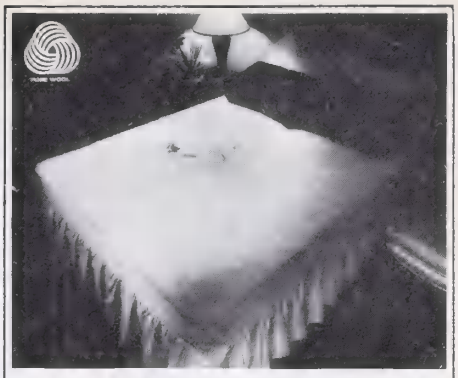
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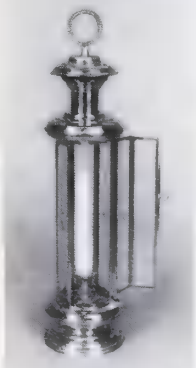
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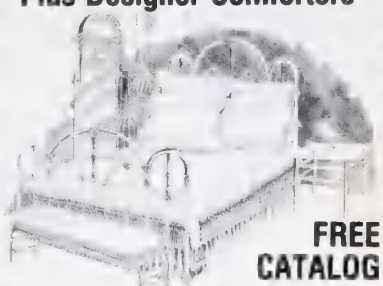
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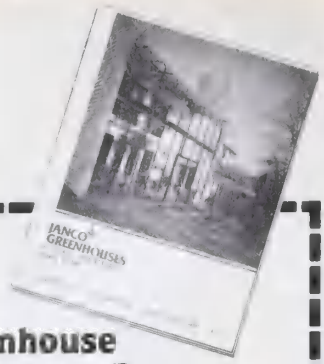
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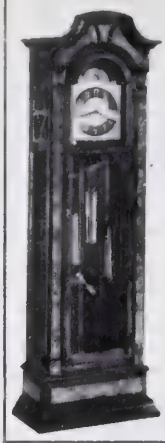


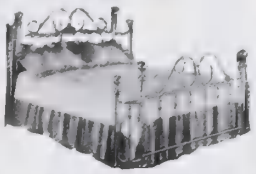
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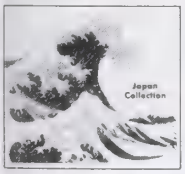
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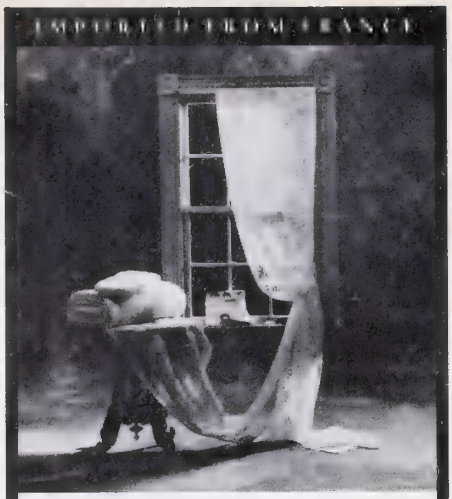
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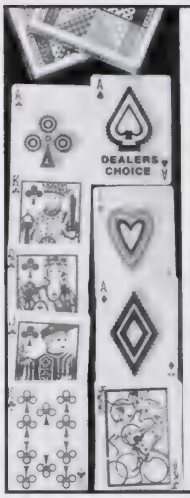


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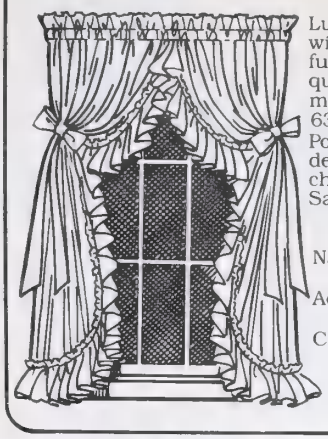
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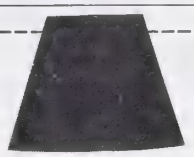
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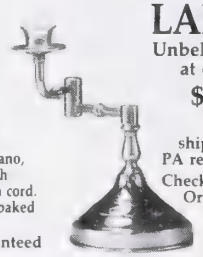
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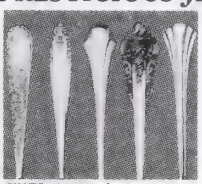
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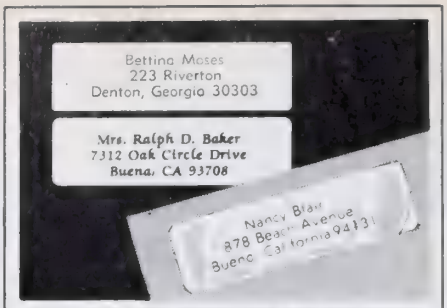
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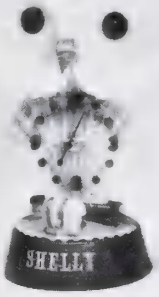
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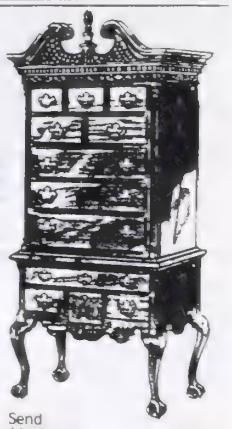


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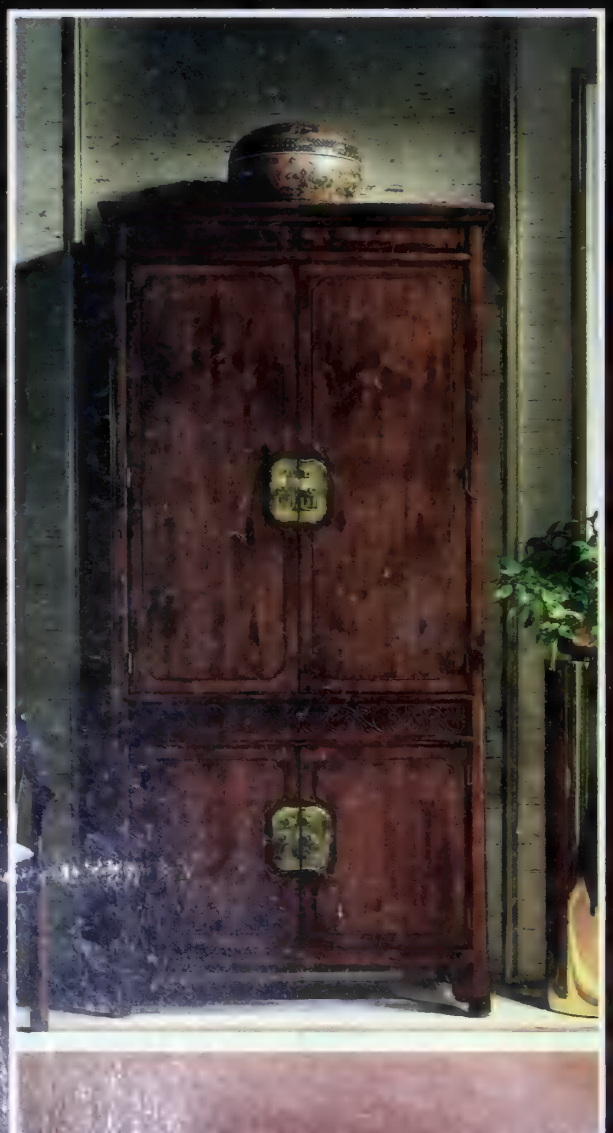
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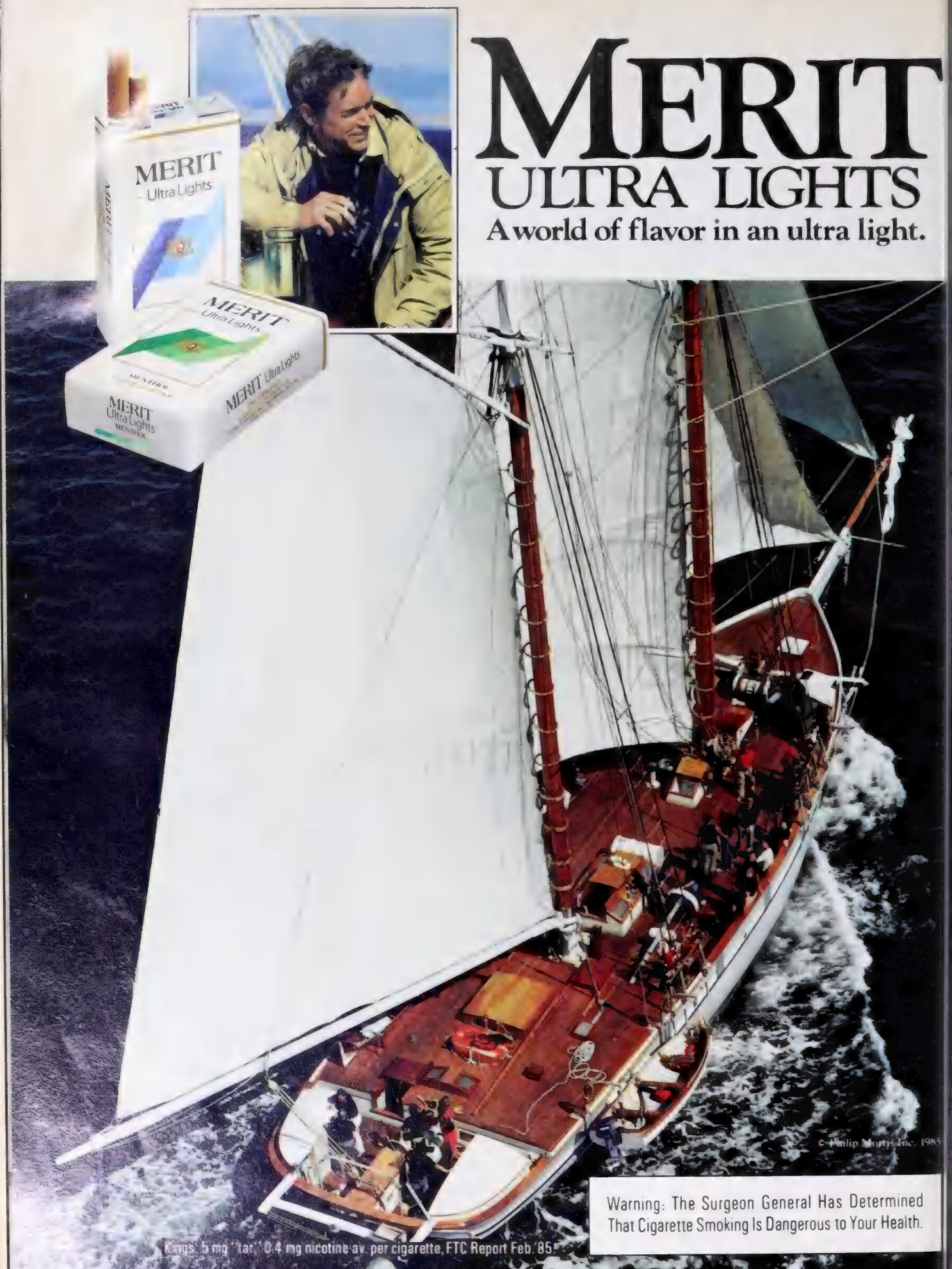
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On the cover: "Our clients—a young New Orleans couple—told us that while they had a limited amount to spend they wanted the best of everything," says decorator Ann Holden, "even though it meant they couldn't buy *all* their apartment needed right away." Ms. Holden and her partner, Ann Dupuy, chose the best upholstery in perennially appealing shapes and classic colors ("There is nothing trendy about white," says Ms. Holden) and a few fine antiques. The symmetry of the back-to-back sofas suits the formal architecture of the room. *(For more on this house and other quality furnishings see pages 51 to 73.)* Photograph by Russell MacMasters.

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DESIGN AND ARCHITECTURE

On Decorating and Design 15
England's opulent Royal Pavilion inspires new fabrics and wallpapers

Investing in Quality 51
The "bones" of any decorating scheme—pieces with long-term rewards

Updating a White Elephant 52
A palatial New Orleans home divided into dual living quarters

The Move to Quality 58
Furniture with a future . . . from 18th century to country and beyond

A Garden of Natural Delights 64
Fruit and vegetable porcelains to create a festive ambience

The Rose Cumming Legacy 68
The life and look of the woman who invented modern interior design

Diary of a Country Kitchen 80
The heart of Thornhill Farm as three generations have known it

Whole-House Makeover With Sheets 84
No longer confined to the bed, they're cropping up in every room

The Greening of a House 92
Bold use of color adds amusement to an open, minimal-upkeep home

GARDENING

The Cottage Garden 74
The bloom is perpetual, the romantic appeal undeniable

Garden Guide: Harvesting End-of-Summer Fragrances 140

FOOD AND ENTERTAINING

Entertaining Plus 99

A Pie-Sampler Party 101
Martha Stewart's old-fashioned favorites and nouvelle variations

Wine and Good Spirits 108

Kitchen Essentials 110

Microwave Corner 112

Quick Cook 114

REGULAR FEATURES

Thinking Aloud 12

HB Marketplace: The Well-Appointed Desk 18

HB Lookout 22

At Home With Antiques: Inkstands and Inkwells 37

Travel: London's Most Stylish Shops 45

Your Collectibles 97

Where to Find It: Forged and Cast Iron Reproductions 135

Booklets 138

Product Information 145

Window Shopping 155

Pace Setter Stores 178

DECORATOR IDEA #1

ATMOSPHERE

Getting in the mood.

The mood of a room can range from formal and elegant to bright and airy. In this romantic, post modern bedroom, the mood is soft, seductive, restful. How was it created? With a combination of smooth textures, pastel colors and indirect lighting. Neutral hues contribute to the softness and serenity: muted greens, hushed mauves, off whites. Galaxy's "Queen's Treasure" carpet provides the perfect floor cover; it's elegant and plush without being bulky. The active patterning in the pillows draws your eye to the focal point of the room — a platform bed, also carpeted to soften its edges and contribute to the flow of space. Muslin drapes add mystery and drama. The stenciled wall pattern, echoed in the drapes, coordinates all the colors of the room.

You're rig

GALAX

The room's subdued coloration brings out all the subtleties in Galaxy's "Queen's Treasure" carpeting, shown here in "Raspberry Tint."



Galaxy's "Simply Beautiful," featured here in "Green Lake," is ideal for romantic settings with its rich, deep pile.



Shedding some light on the subject.

Nothing affects atmosphere more directly than light. Here, soft and adjustable lighting lets you decide the mood. Pinpoint spotlights above the bed focus light at lap level for reading. A corner lamp casts a warm, gentle glow above the writing desk.

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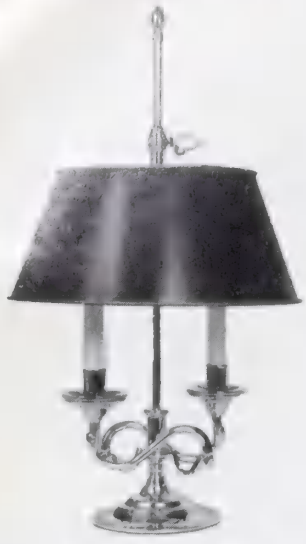
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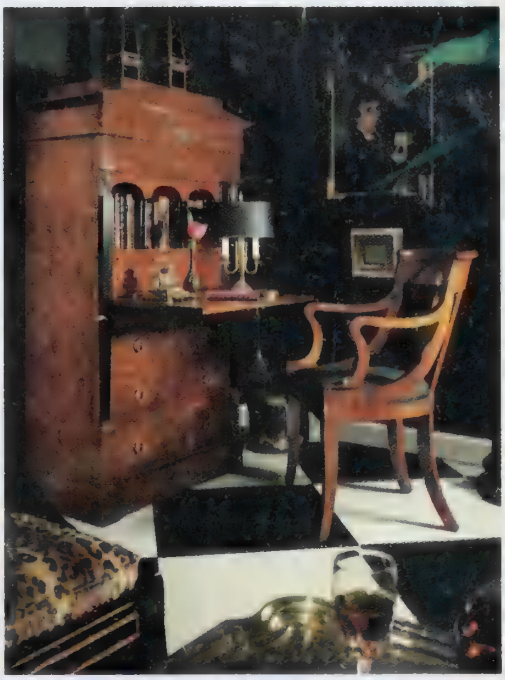
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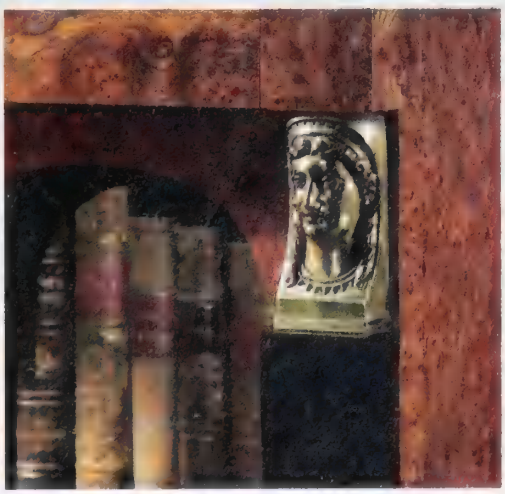


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THINKING ALOUD

SETTING GOALS FOR YOUR HOME CAN TURN DECORATING INTO SELF-DISCOVERY



Though we care so much about our homes it seems to me that often, in the busy reality of our lives, we forget the need to set some goals for our desires.

Then along comes a catalyst . . . an event, an article or even just a question, and we are jolted into considering our possibilities. House Beautiful was recently that catalyst. In our May issue, we launched a contest to search for examples of the House Beautiful Woman to feature in our advertising. In our entry blank we asked the question, "What are your goals for your home?" It touched an unexpected nerve and hundreds of you responded. Many entrants attached pages and pages to explain. As one reader put it: "By thinking about your question, I was forced to ask myself just what do I really want for my home . . . for my future."

As impressed as I was with your goals—which ranged from designing the perfect small house to planting an all-white garden—I was moved by the process of self-discovery which our question set off. I don't think many of you intended to write such long letters. But when pen is set to paper and you begin to define yourself, suddenly you're caught up in self-exploration.

Taking time out to focus on goals for our homes and our personal life is immensely rewarding. You'd be surprised how once you've targeted something you're striving for, even if it seems impossible, solutions tend to creep in the back door. A neighbor of mine, for instance, always wanted an old New England stone wall around her garden. The expense of the stone—and more importantly the labor—seemed unrealistically extravagant. Undaunted, my friend did her homework. She scouted some stone sources and found someone to teach her to lay the dry wall herself. One day she ordered the stone and it arrived . . . two tons of it. Working early mornings, evenings after dinner and precious days off from her job, she shaped the wall foot by foot. Her pride of accomplishment at the end was as impressive as the wall itself.

Dee Hardie, our correspondent from Thornhill Farm, is another woman who knows deep in her bones what she wants, even if it's as unexpected as a piano upholstered in fabric. As she explains in her reminiscences on her kitchen *(beginning on page 80),* she didn't want to paint the piano or strip it, so she thumbtacked on a bright floral print.

Dee was unorthodox about her piano in another way—she wanted it in her kitchen, much to the bemusement of her plumber and, I suspect, her husband. However, Dee longed for a special family duet: her daughter practicing on the piano with a background accompaniment of clanging pots and pans as the family dinner was being prepared.

I think goals should never be a static thing, etched in concrete. My house is always a surprise to friends who haven't visited in a while because I'm continually fulfilling a need to experiment with new ideas. Currently it's painted finishes. When I was in Scandinavia last year photographing old country houses, I was taken with the old-world charm of faux marble, rosemaling, combing and all the other hand-painting techniques. Master any of them? Probably not, but I'm enthusiastically buying stripped furniture and imagining how to make it come alive with my own handiwork. And I'm scouting corners of my house to see what could be enlivened with a little brushwork. Maybe my plain windows could use a bit of drama with trompe l'oeil moldings painted around them.

I've been thinking about other goals I'd like to set for myself, thanks to the inspiring example of your responses to the House Beautiful Woman contest. What shone through all your letters and impressed me the most was how deeply each of you care about your homes. "Our home is the center of our life today," wrote Bonnie S. Bailey of Birmingham, Ala., echoing countless other letters. Sylvia Hanlon of Canandaigua, N.Y., explained: "Home takes all of our resources, both financial and artistic. It gives in return emotional security which is priceless. In its surroundings we gain perspective on our lives."

With many similar thoughtful letters, you got to the heart of what home is all about. Decorating after all isn't an end; it's our means of infusing our homes with our spirit and individuality.■

JoAnn Barwick

JoAnn Barwick
Editor

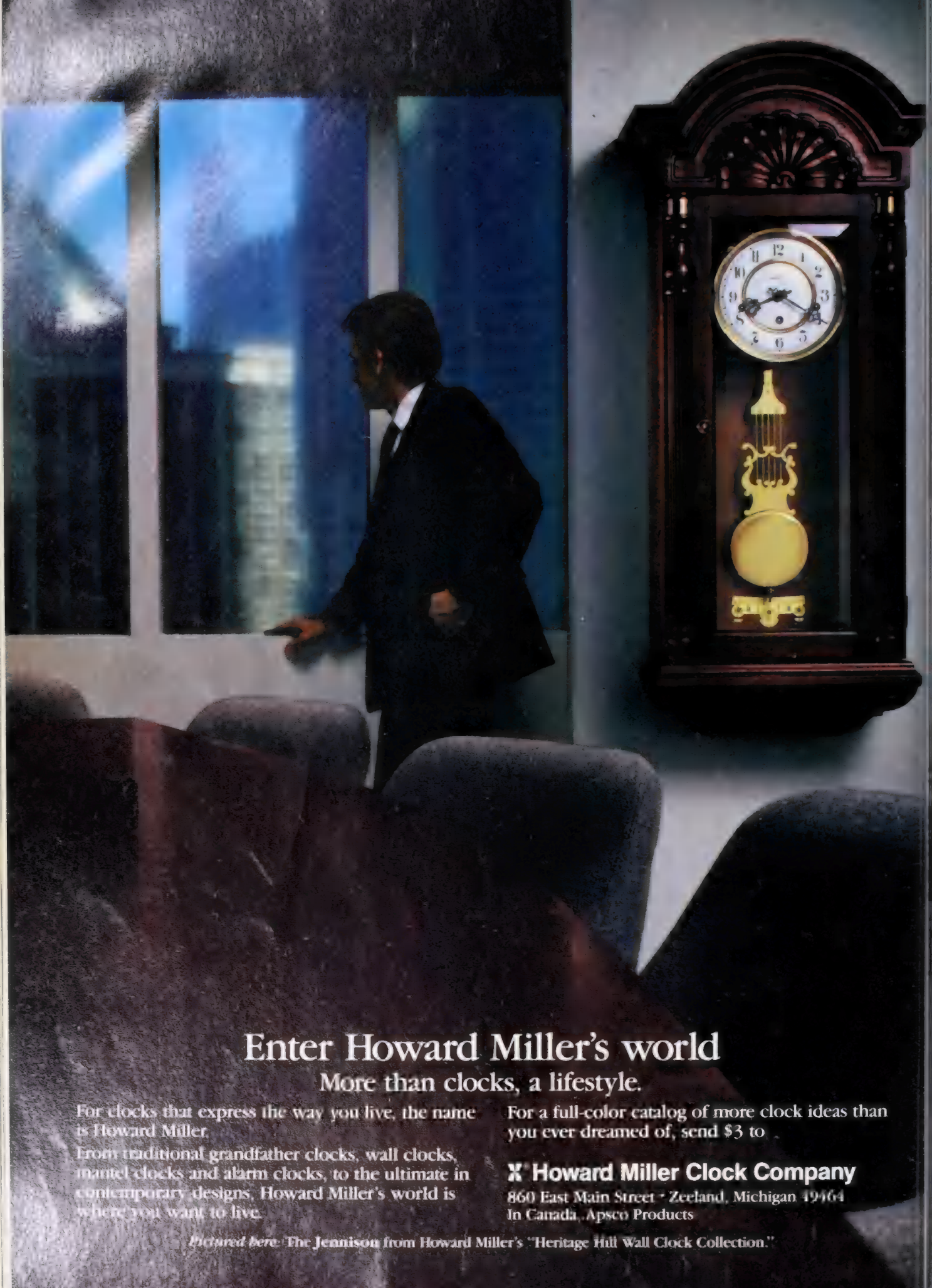


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ON DECORATING & DESIGN

NEW FABRICS AND WALLCOVERINGS CELEBRATE BRIGHTON PAVILION, "A TRIUMPH BECAUSE IT'S AN ORIGINAL"

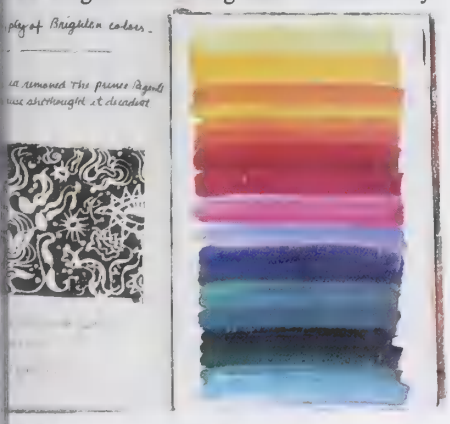
By PAULA RICE JACKSON——

Everything I had ever heard about the Royal Pavilion at Brighton, a seaside resort about an hour's drive south of London, had led me to expect a house whose interiors rivaled those of the pleasure domes of Kubla Khan for vulgarity. I was prepared to absolutely hate it! In fact, I came away from the place both charmed and disarmed. The house is the product of genius and it reflects a vision so original and so utterly ahead of its time that it gives new dimension to England's long-held reputation as a land tolerating its gifted eccentrics.



Corinne Samios's sketch of the Royal Pavilion at night

Well . . . what's so great about the pavilion? (Or, put the other way around, how did it get such a bad press?) The Royal Pavilion is a triumph because it's an original. Nothing like it exists anywhere in the world. One man, King George IV (1762–1830), harnessed his prodigious creative energy and used tools such as color, scale, perspective and artifice beyond anything his contemporaries had ever experienced—all coupled with his sense of fun to build his summer "palace." In modern terms the decoration verges on sensory overload. In early-19th-century terms the impact left his subjects speechless.



Pages recording color experiments

John Dinkel, keeper emeritus of the Royal Pavilion, describes the summer palace this way: "The interiors, with all their splendors of riotous color, pattern-on-pattern and luxurious materials, were controlled with great artistry. King George IV was an avid student of design and decoration. He was never one to blithely approve a plan. Rather, he scrutinized every inch, every fold of fabric, every nuance of detail and, like George Lucas or Steven Spielberg, he had a genius for 'special effects.'"

What could be more English than a house set in a garden with an aspect to the sea? Nothing. Except that the architecture is that of the Indian Moghul dynasty and the interiors taken after the Chinese. To be precise, both the architecture and the interior decoration are George IV's interpretations of these two great traditions. He was not a slavish copycat; he was a lavish decorator using his own eye to create highly stylized versions of chinoiserie at the close of the 18th century. And, in a stroke of genius, he introduced gas lighting into the house, the first ever to be seen on such a large scale. And there isn't a set designer alive who doesn't appreciate the impact of lighting control. George IV most certainly did. He understood the theatrical possibilities inherent in decorating and he never let issues of "appropriateness" limit him. It also happens that he never let issues of budgeting affect him either, and the Royal Pavilion was despised by his subjects for its shocking cost—over £502,000 (about $75 million today)—when he completed it in the 1820s.

So it came as something of a surprise to Corinne Samios-Andrunas, director of design of the internationally prestigious firm Brunschwig & Fils, when senior vice-president Mrs. Murray Douglas asked her to undertake the creation and introduction of a collection of fabrics and wallcoverings inspired by the brilliance at Brighton. Mrs. Samios-Andrunas also journeyed to Brighton with her private reservations about what she'd find, having had the Royal Pavilion described to her in an art history course as "a visual atrocity." "It took about five minutes for me to recognize the expression of genius the house contained," she said. "I was converted. My reaction took the form of a wordless understanding of a cohesive madness at work throughout the design scheme. You don't intellectualize about the Royal Pavilion. It's something you let yourself feel."

I asked her about the challenge of bringing her 20th-century eye to bear on this early 19th-century work of art. How could she adapt fabrics and wallcoverings

(Continued on page 16)

ILLUSTRATIONS FROM THE SKETCHBOOKS OF CORINNE SAMIOS-ANDRUNAS



"Royal Promenade" sketched in journal

DECORATING & DESIGN

Continued from page 15

that would still be true to the original spirit of the pavilion?

"On my second visit to the Royal Pavilion I made the decision to keep George IV's vision whole. No skimping on proportions, no stinting on the colors, no squishing together of design motifs in order to meet the demands of 20th-century textiles technology. *He* had everything hand-painted. I had no such option. So I decided that the best place to begin the work was where George himself chose to begin: the pink and blue panels lining the hallway leading into his banqueting hall." The result is "Royal Promenade," a sequence of four 11-foot-high panels containing a banana tree, a partridge, a hummingbird, a pagoda and a cockatoo sitting in gracefully drawn tropical trees. And the color! Royal-blue figures on a salmon-pink ground.

The history of the changes of the Royal Pavilion is extremely complex. It seems that the "Moghul" palace started out as a simple expansion of an English farmhouse where George IV could live in relatively discreet quiet with his first wife, Mrs. Maria Fitzherbert, a morganatic alliance he made in 1785. The farmhouse had an attic that somehow survived the king's notice and, one day, Mrs. Murray Douglas happened on one of his hatboxes whose covering has become the darling of the collection: an elegant, gold-on-black motif—grape cluster and leaf—with a border containing a three-plumed crown in a cartouche called "Vintage Royal." I had seen this cluster-and-leaf design executed on vermeil serving trays in the banquet hall and had been struck by its beauty and grace.

I asked Mrs. Samios-Andrunas if there were a "neutral" included in the collection. She pointed out a group of chintzes and wallcoverings called "Teawood," whose design reflected the *faux boiserie* found throughout the house. Among the colors are a sage-green, a tomato-red and a soft golden taupe. Also available in a cotton-linen upholstery-weight blend, "Teawood" is a pattern that would fit, almost miraculously, into any design scheme—modern, traditional, international or country.

Why Brighton now? It was a question I posed to John Jacoby, design director emeritus of Brunschwig & Fils who also had a hand in adapting the collection for modern rooms. "I think it has to do with an emerging sense of individuality we're becoming more comfortable with," he said. "You know that the English have affected a perfect indifference to the Royal Pavilion for what almost amounts to two centuries. They just ignored it. Queen Victoria even tried to raze it. Instead, she just stripped it of its furnishings, pictures, silver and gold. The Royal Pavilion is being seen now as the historical decorating document that it is. The restoration that's underway now, subsequent to the fire bombing attack in 1975, is providing marvelous opportunities for us to understand the elements of the handworked arts George IV employed. A portion of the profits from the collection will underwrite the resuscitation."

Is there a place for the opulence of the Royal Pavilion's style in today's rooms? My instinct is that there is if you choose maximum effect in small places. Why not line a small entry with the gorgeous pink-and-blue panels? That's exactly how George IV used them—proportional to the room the entry hall led to. Why not paper a study with the understated *faux bois* wallcovering in a subtle red or a sofa and chairs in the handsome taupe? Why not do a pretty dressing room or a closet with the cartouche and crown border? George IV's pleasure really is your own. He did it for fun.

The pavilion, open to the public every day, is fully furnished in its original style, including furniture on permanent loan from Queen Elizabeth. The most superb display of Regency silver gilt to be seen anywhere in the world is set out as for a sumptuous royal banquet.

Editor's note: For more about the history of the Royal Pavilion at Brighton—former director John Morley's *Making of the Royal Pavilion, Brighton* (Godine, $69.95) is a good architectural history of the buildings, architects and designers who worked with the king to carry out his ever-changing vision of the "house in a garden." Keeper Emeritus John Dinkel has also written a book, *The Royal Pavilion, Brighton* (Rizzoli, $19.95), focusing on its decoration and its contents. Both books are available at The Metropolitan Museum of Art in New York.

If you go to Brighton: Trains run almost every 15 minutes from Victoria Station, and BritRail offers a special express that makes the trip in about 40 minutes. Brighton is noted for its tea shops, its 17th-century Lanes shopping district, its belle epoque piers, and its breezy, sunny flavor. The Royal Pavilion is open every day, 10 A.M. to 5 P.M. (10 A.M. to 6:30 P.M. from June to Sept. 30).■

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All medical procedures require caution. Any injection involves an inherent risk of infection. Your doctor will, of course, act to minimize this risk.

Also, he or she will take care to avoid laceration of or injection into blood vessels. With certain substances that are injected into the head or neck area (e.g., local anesthetics and steroids), there is a remote possibility that accidental placement of the needle into a blood vessel could result in eye problems. Such an incident has occurred once in an estimated 400,000 treatment injections of Zyderm Collagen, resulting in partial loss of vision in one eye.

Your doctor will take special care when injecting Zyderm Collagen around the eyes and lips, due to the thinness of the skin in these areas.

Finally, your physician will monitor the amount of Zyderm Collagen you receive, as there is a limit to the amount that may be used.

Extra care is required for certain people. Zyderm Collagen is used cautiously in people with histories of atopic or allergic reactions to other substances: its use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm Collagen is also used with caution in people who are receiving immunosuppressive therapy.

Treatment is deferred in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes and hives), or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or treatment of infants and children has not been established.

Possible reactions to treatment. An understanding of the safety of Zyderm Collagen is based on seven years of clinical data (from 1978 to the present); safety beyond that time period is not known. Ongoing research, however, will continue to provide such information.

A small number of people (approximately one in one hundred treated patients) experience adverse reactions to Zyderm Collagen. Most are of an immune nature and consist of redness, swelling, firmness and/or itching at injection sites. About half of these reactions occur during treatment despite a response-free skin test; the other half develop when the response to the skin test is not noticed or reported. While most of these reactions last between two weeks and four months, they have occasionally lasted longer.

In addition, fewer than one in one thousand treated patients develop a recurrence of an outbreak of herpes simplex or an infection at an injection site.

Systemic complaints (nausea, rash, muscle achiness, headaches, dizziness or difficulty in breathing) are reported by fewer than three in ten thousand treated patients.

Fewer than one in ten thousand treated patients experience scab formation at isolated treatment sites as a result of apparent small vessel laceration. This scab formation can result in scarring.

Approximately one in one hundred treated patients experiences brief episodes of treatment-associated reactions, including mild swelling and bruising at treatment sites. These episodes usually last only a few hours or days and have not been shown to interfere with the success of treatment with Zyderm Collagen.

Consult your doctor. Ask your physician about Zyderm Collagen treatments. He or she can best evaluate the appropriateness of treatment for you, and answer any additional questions you may have.

6/8



She's successful enough to have earned a few wrinkles and smart enough to know what to do about them.

She kept saying, "By the time I have wrinkles, they'll be able to do something about them." She was right.

Zyderm Collagen Treatments can actually help eliminate wrinkles.

As you grow older, the natural collagen cushion in your face begins to break down. That means expression lines and wrinkles can grow deeper. And while nothing can stop this process, Zyderm Collagen Treatments make it appear to happen more slowly. How?

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It's a simple procedure. A specially trained physician injects tiny amounts of Zyderm® Collagen into the uppermost layers of the skin. Your collagen is replaced. And after your first treatment, your skin is actually smoother.

Injectable collagen treatments aren't new. In the past nine years, over 250,000 people have had them.

For a brochure that answers your questions about Zyderm Collagen Treatments, or if you need the name of a dermatologist, plastic surgeon or facial plastic surgeon, call (800) 227-4004.

Just because you've earned a few wrinkles, doesn't mean you have to wear them.

Collagen Corporation, 2500 Faber Place, Palo Alto, CA 94303.

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HB MARKETPLACE

THE WELL-APPOINTED DESK



For business memo or billets doux... desktop accessories that show off your own unique style

Left: **Hot pastels redefine** the formerly stodgy desk area with brilliant up-to-the-minute colors. Pastel side chair of beechwood, $360, Furniture of the Twentieth Century. Japanese calligraphy lamp base with solid shade (not shown), $500, Eggs & Tricity. Custom hand-painted marbleized lampshade by Barbara Wrenn (prices vary), The English Way. TV/telephone/AM-FM radio, $140, Quasar. Notebook with ribbon, $12; 10-page pink photo album, $18; striped 15-page peach photo album, $24; all from the "Pastello" line, St. Mark V. Four-inch-high geometric bud vases on table and shelf, $8, Mikasa. Heart-shaped box covered in marbleized paper, $8, Il Papiro. Stapler, $2; "Modern" pens, $3.50; pink T-bird on shelf, $40; all by Leadworks. Fabric-covered hatbox, $28, Bon Ton by Marketing Unlimited. Gift wrap, Hallmark Cards. "Tic-Tac" shelf unit, $129; mushroom table, $249; both, Conran's.

Opposite top: **Victorian** is back full force, lending its romantic glamour and flamboyant elegance to note pads, picture frames, even a birdcage. Faience birdcage, $550; "Moustier" bowl, $75; "Sceaux Fleur" picture frame, $65; "Biot" wine glass, $19.50; small floral address book, $7.50; blue leaf blotter, $29.50; "Blue Dragon" pencil holder with pencils; $15.50; gift cards, set of 15, $2.75; hand-painted wooden eggs (large) $59.50, (small) $29.50; all from The Mediterranean

MARCUS TUTTLE

Shop. Salmon hand-painted candlestick lamp, $170, Paul Hanson Co. Cotton Cluny lace runner, $22, Cherchez. Floral chintz picture frame, $54, and photo album, $100, from the "Romantics" group at Bonwit Teller. Heart design glass and brass picture frame, approx. $30; "Ribbons and Flowers" picture frame, approx. $52; by La Paris, available through Hering Sales. Victorian note pad (100-sheet pad, $3; five pads, $12), Bradbury & Bradbury. "Fragonard" cotton fabric and hand-painted wallpaper, Clarence House. Table, chair, pine mirror, Swedish Cottage. *Below right:* **High tech** accessories, sleek and sophisticated with gleaming surfaces and black matte finishes, look like they mean business yet never sacrifice an iota of style. Piranesi etching, $500, Dan Greenblat Assoc. Chrome floor lamp, designed by Christian Duc, $400; French chrome radio, $310; "Delta" frosted glass vase, 90; all from Classic Gallery. Laminated cardboard portable file, $17; plastic-coated wire pencil holder, 4.50; both from Conran's. "PenWriter" typewriter, 450, Panasonic. Leather picture frame, $40; desk clock, $40; Van Leewen/ES calculator, $140; all at Pointu. Italian marble cube paperweights (large, $18; small, $16), Hering Sales. "Grand Prix" telephone 75, TeleQuest. Silver-plate memo pad with magnetic pencil, $16; silver-plate letter opener, $21.25; silver-plate ruler/paperweight (in pencil holder), $16; available at Diletto. Scissors, 9.50, The Museum of Modern Art Gift Shop. Table, $3,397, Up & Up, through Frederic Williams Interiors. ■

Editor DORETTA SCHEUCH

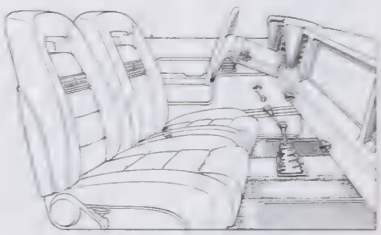
FOR MORE DETAILS,
SEE PRODUCT INFORMATION





Ford Bronco II. You can wear it anywhere.

Bronco II's combination of design and toughness lets you take it anywhere. And for '86, it offers new "Touch-Drive" 4WD shift option... the most powerful V-6 in its class... and high-style Eddie Bauer editions.



The Bronco II boasts a heritage of tough Ford quality. Its smart but practical design is enhanced by the Eddie Bauer model's special interior luxury and exterior styling.

Yet it has all the power and toughness you need to go 4-wheeling through rough terrain. And 4-wheel traction is always available to help get you and the family through winter snow.



Touch & Go!

Just push a button and Ford's new electric "Touch-Drive" option automatically kicks from two-wheel drive into four high. The traction you want in all-weather driving is there instantly. You don't have to stop, get out, or shift.

New V-6 power!

Ford pours on the power with the new 2.9L fuel-injected V-6 engine. It makes the '86 Bronco II most powerful in its class. You can climb high mountains or join fastpaced freeways with assured power, ready at your command.

Comfort with style.

Sit back and surround yourself in first class luxury. In the Eddie Bauer Bronco II, styling starts where it counts—with dual Captain's Chairs, for the ultimate in riding comfort.

There's also special two-tone paint, cast aluminum wheels, tilt steering wheel, cruise control and more. Plus Eddie Bauer tote and garment bags. And Ford's Extended Maintenance and Limited Warranty coverage. Ask to see this warranty when you visit your dealer.

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At Ford, Quality is Job 1. A 1985 survey established that Ford makes the best-built American trucks. This is based on an average of problems reported by owners in the prior six months on 1981-1984 models designed and built in the U.S.

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FORD BRONCO II

BEST-BUILT AMERICAN TRUCKS

Built Ford Tough


Ford

HB LOOKOUT

THIS MONTH . . . the best new shops, from East Coast trompe l'oeil to West Coast country, plus great books and zesty Texas takeout



THE ITALIAN CONNECTION

The best of Italian design, from Palladio to Memphis, is coming to Bloomingdale's with its blockbuster "Ecco L'Italia" promotion, through Nov. 3. Look for Missoni's latest sheets, new wave to neoclassical room settings, graphic ceramics just designed by Memphis, plus a replica of the Terme di Montecatini spa, complete with mud bath. *Below:* Memphis's "First Chair" with flexible back, $234.



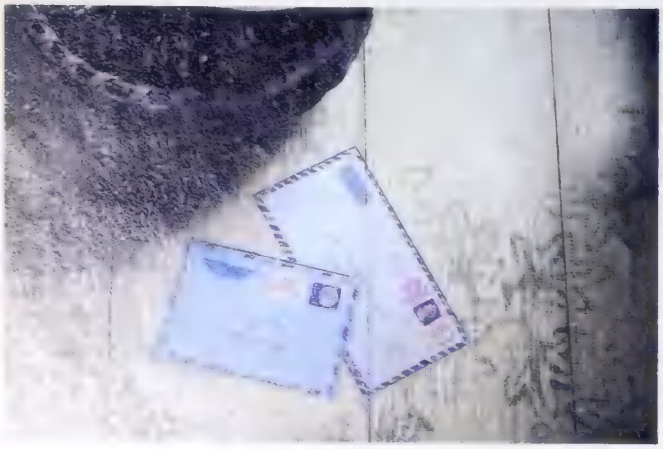
CHAIR AND GAME PHOTOS: ELIZABETH HATHON

GAME PLAN FOR GARDENERS



JOHN VAUGHN

The romance of gardening is what Alta Tingle has captured in her Berkeley, Calif., shop, The Gardener *(left)*. It offers twig chairs and hammocks to dream in, books, botanical prints, Japanese tools, herb vinegars plus "everything to serve the bounty and arrange the flowers." Just in is the Garden Game *(above)*, which challenges players to plant a garden (bonus points for species that help each other grow) and survive Mother Nature's vagaries. It's $45 ppd. from The Gardener, 1805 Fourth St., Berkeley, CA 94710; write for a free brochure.



FOOT NOTES

"Kids come in and try to pick up the letters," says interior designer Paul Leonard of the floor *(left)* that he stenciled and trompe l'oeiled in his new Connecticut shop. Technically his design studio, the shop is filled with roomlike vignettes where everything is for sale, from the antique twig rockers to lacy linens and desks with trompe l'oeil tops. Paul Leonard Design Assoc., Titus Rd., Washington Depot, CT 06704. Phone: (203) 868-0594.►

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HB LOOKOUT

THE PICK OF THE CROP... new fall books on quilts, country style in the West and delicious food



DOING THE WEST

For lovers of country buildings, houses, crafts and furniture Mary Emmerling's *American Country West* (Clarkson Potter, $35), with its 600 stunning photographs and informative text, will be a treat of the fall. One chapter celebrates diverse architectural styles, some influenced by the Indians, others by European immigrants. The section on crafts includes such esoteric handwork as saddle and rope making.



SPA INSPIRED

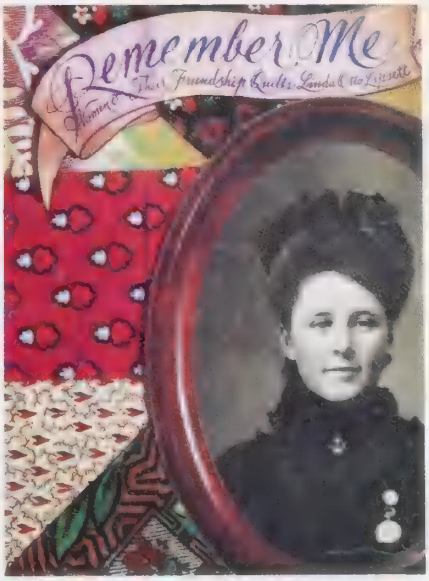
Watching your waistline was never so appealing! Edward Safdie's *Spa Food: Menus & Recipes from the Sonoma Mission Inn* (Clarkson N. Potter, $20) is full of beautifully presented low-fat, low-sodium dishes that won't upset your weight-reduction regime. Tempting delights such as cinnamon-orange poppyseed bread, spa pizza and grilled swordfish steaks with sweet and tangy pineapple-mustard puree are sure to inspire even the worst diet hater!



AMERICA THE BOUNTIFUL

Anyone who has fond memories of Sunday dinner at Grandma's or is the least bit chauvinistic about our country's rich culinary heritage will love *Christopher Idone's Glorious American Food* (Random House, $50). Mr. Idone, owner of Glorious Food, divides the book into nine geographical regions, each with corresponding introduction (crammed with history and lore), menus, recipes and full pages of color.

MORE DETAILS SEE PRODUCT INFORMATION



QUILT MEMORIES

In *Remember Me* by Linda Lipsett (The Quilt Press Digest, $30) the author goes far beyond the artistic history of friendship quilts back to the women who owned these popular 19th-century bed coverings on which were embroidered the names of their friends and relatives. When Ms. Lipsett bought her first friendship quilt she became so fascinated by all the names on it that she set out to learn the story behind the quilt. After nearly 10 years of exhaustive research she finally had most of the facts about Fannie Harris, the owner. That success led her to research the histories and owners of other friendship quilts in her collection, and to gather eight into a book. From her research—interviews with descendants, letters, government records—Ms. Lipsett weaves absorbing stories about each woman, her life, husband, children and travels. There are color photographs of the quilts and period photos of the main characters and the places they lived.►

Editor ELIZABETH H. HUNTER

THE ART OF LIVING.



Casual—yet still dramatic—in the celebrated California manner, here's the Waverly California Dreamin' Collecti Shown in the canyon rose palette are Kingston, on settee; Lyme, on screen; Jamaica, drapery; Oasis, table cover and cushi

Ladies Day, wallcovering. Note: Collection fabri are all 100% cot and Scotchgard protected.


THE
ART
OF
WAVERLY.

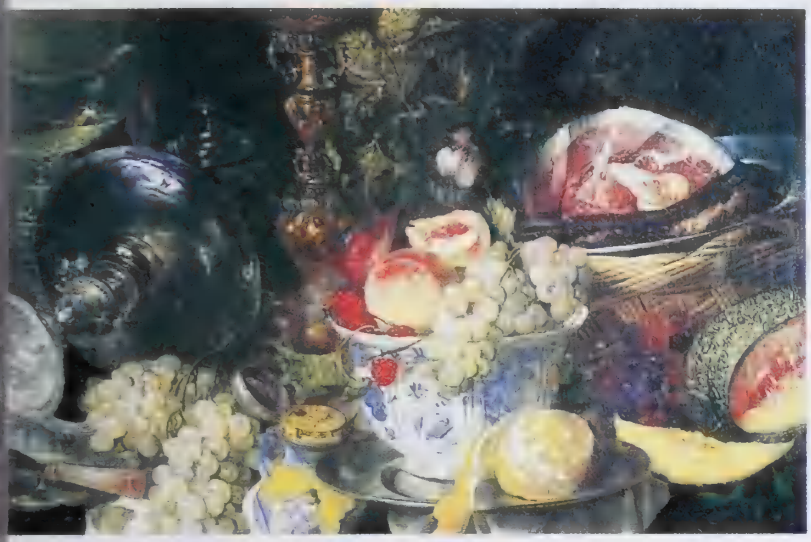
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MARTEX 1985

THE TERRA NOVA COLLECTION
BRINGING THE ART OF JACK LENOR LARSEN TO THE ART OF MAKING A BED

HB LOOKOUT



THE BEST IN... art catalogs, log architecture, wash and wear upholstery

COFFEE TABLE ART

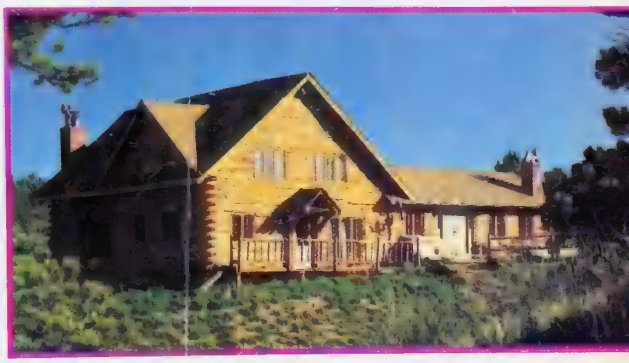
This month, you can city-hop to all the best museum exhibits, thanks to these catalogs, available by mail. *Masterpieces of the Dutch Golden Age* at the High Museum of Art in Atlanta, Sept. 25 to Nov. 10; $22.50 ppd. *Renoir* at the Museum of Fine Arts, Boston, Oct. 9 to Jan. 5; $22 ppd. *High Style: Eight Decades of Vanguard Design,* at the Whitney Museum, NYC, Sept. 19 to Jan. 5; $23 ppd. *In the American West: Photographs by Richard Avedon* at the Amon Carter Museum, Fort Worth, Sept. 14 to Nov. 17; $25.50 ppd. *Ansel Adams: Classic Images* at the National Gallery of Art, Washington, DC , Oct. 6 to Jan. 12; $22 ppd.

NOT TO BE MISSED

The long-awaited National Building Museum opens Oct. 24 in Washington, DC's restored old Pension Building. . . .Keep an eye out for decorating seminars at area department stores, Oct. 4 to 13, part of "The American Home: A Celebration of Personal Style," sponsored by the National Home Furnishings Assn. . . .Anglophile alert: in Minneapolis/St. Paul a British Festival reigns with the U.K.'s best music, dance, opera and art, Sept. 14 to Nov.

LOG CABINS TO GO

Today, log homes are taking shapes from rustic cabins to grand cathedral-ceilinged homes. Your source: *The Homebuilding Kit Catalog* by Mike McClintock (Harmony, $10), which surveys the log home offerings of 19 manufacturers plus post-and-beam, solar and other kit homes. Sneak preview: Authentic Homes's modified "Kalispel" log house (*below*), from $14,000. The company's catalog is $6; write Authentic Homes Corp., PO Box 1288, Laramie, WY 82070.





BIG RED

Practically speaking, this snappy Alfa sofa is a find. Not only does it boast smart Scandinavian styling but its red poly/cotton cover zips off for easy machine washing. It's 65 inches wide and comes knocked down with foam cushions and a tubular steel frame. Available with a black, red or gray cover, $499; matching club chair, $299. For stores near you, write to Sonett/Mitab, 63 Judson Ave., Woodbury, CT 06798.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

HB LOOKOUT

People





HOUSES OF CONRAN

Terence Conran, founder of the famous home furnishings stores, is a man of many talents. His first *House Book* was a blessing for amateur decorators with its double-barreled approach: beautiful photographs for inspiration, nuts and bolts text for practical help. His *New House Book* (Villard Books, $40) is even more spectacular than the first with over 750 color photographs of exciting places and lots of advice on how to create your own. His next classic: *The Conran Directory of Design* (edited by Stephen Bayley, Villard Books, $40), an illustrated history of consumer goods during the last 100 years *(above)*.



MICHAEL SKOTT

TEX EXPRESS

Chorizo and cactus pizza, ham and cranberry sandwiches—zesty fast food is the reason Houstonians are making a dash for Cafe Express *(above)*, 1415 S. Post Oak Lane. A cousin to the nearby, more formal Cafe Annie, Cafe Express is truly a family affair. Candice Schiller *(left)* dreamed up its graphic look; her sister Mimi Del Grande *(right)* manages the staff; Mimi's husband, Robert Del Grande *(middle)* is the culinary talent. A biochemist with a Ph.D., Chef Del Grande ended up in the kitchen by accident. He came to Houston to court Mimi and began helping out at her sister's restaurant, Cafe Annie. "He was so creative we hired him as our chef," recalls Candice Schiller. He still handles the kitchen at Cafe Annie, where he'll fix himself something simple—roast beef with creamy blue cheese and walnut mayonnaise—that often turns into a new special at Cafe Express. ■

CALIFORNIA COUNTRY

"You have to have a sense of humor when you do country in Los Angeles," says interior designer Francis Gibbons *(below right)*. And smiles abound at his shop, Cotterill & Co., run with fellow designer Tim Cotterill. Ceramic ducks parade past the store's chair wall, goose decoys are topped with glass for a coffee table, soft-sculpture chickens are turned into lamps. What's most refreshing about the store, however, is its winning blend of country classics with the best of West Coast decorating, from California pastels to overscaled upholstery. Cotterill & Co. is at 1119 S. La Brea Ave., Los Angeles, CA 90019. Phone: (213) 937-6452. *(For mail order details on items shown, see Product Information.)*



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ANTIQUE INKWELLS AND STANDS: COLLECTIBLES YOU CAN OWN FOR AS LITTLE AS $50

By BETTY and TED RIVERA

On a glorious September day at an important flea market held in Connecticut meadowland, a small, silver-lidded, cut-crystal inkwell glinted enticingly in sunlight. Unable to resist its elegance, we bought it, and began a collection of inkwells and inkstands that fascinatingly recall years when ink receptacles were an important and often decorative part of the writing ritual. The collecting of inkwells and inkstands has brought us immeasurable pleasure and broadened our interest in all antiques. At first, however, we planned to collect only silver and crystal wells. But as we visited antiques shows and shops and talked with dealer-friends about our collection, we were intrigued by wells and stands made, through the years, of countless other materials—gold, bronze, brass, pewter, porcelain, pottery, glass, wood, papier-mâché, exotic rose quartz, even anthracite coal. And soon it became too difficult for us to bypass a glass inkwell as blue as a robin's egg or to leave behind the cheery charm of a yellow Meissen porcelain inkstand.



Brass inkstand with enamel decoration

The diversity of wells and stands made in so many styles, sizes and shapes may prove confusing for a beginning collector who is undecided about which ones to focus on. Some new collectors prefer to acquire only French or Italian faience (examples that colorfully complement rooms filled with country-style furnishings, or delicately hand-painted porcelain stands and wells that once customarily reposed on ladies' writing tables). Other adherents favor gem-toned 19th-century glass wells, often thought of as the "jewels" of a collection of glass wells, or examples such as the ingeniously devised traveling wells that are often shaped like violins, satchels or barrels. Many collectors decide to accumulate stands and wells that represent various styles and eras—19th-century patented wells, art glass wells of the Art Nouveau period or elegant turn-of-the century sterling wells and stands. But whatever the decision, only wells and stands that appeal aesthetically, have historical value or reflect artistic merit should be collected.



Art Nouveau-style cameo glass inkwell

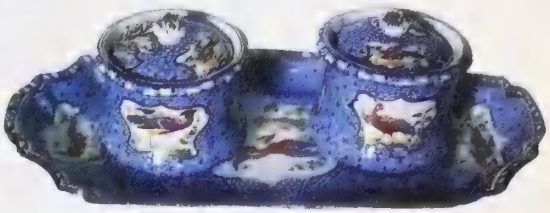
We can recall, early in our collecting career, when we instinctively liked and bought a small cylindrical wooden inkwell. We later found through research that we owned a traveling well made over a century ago by S. Silliman & Company of Chester, Conn. Cleverly designed to prevent the evaporation of ink, the well was one of many that Civil War soldiers carried to insure a supply of ink for their letters.



French faience inkstand, c. 1900

BETTY RIVERA

Instinctive acquisition of wells or stands can, at times, prove exciting, but it is wiser not to rely on luck when making antique purchases. A dealer who specializes in writing paraphernalia can expertly guide you in building an assemblage of wells. And this dealer will doubtless urge the purchase of quality wells of good craftmanship and design—that's the only way to have a collection of value. Tiffany or Loetz art glass inkwells are quality pieces. Yet even a Tiffany or Loetz well should not be bought unless you like it.



English pottery stand with two inkpots

When buying a well or stand make sure that it is in reasonably good condition. If it has specific historical or sentimental value, or is one you may not find again, some damage is acceptable. Check to see, though, that all its components are original and not "married" to it.

A good part of the fun of collecting inkwells and stands is sharing the joy of discovery with friends. People we know have given us wells and stands that were long cherished in their families. Recently, we were given one of the smallest porcelain wells we have ever seen by a dear

(Continued on page 41)

The insulator tha

or presenting Transpar

Once upon a time, choosing window glass to let the sunshine in gave you a terrible two-sided problem: Heat Loss in cool, northern climates and Solar Heat Gain in warm, southern climates.

In other words, your windows were always either too cold or too hot.



"These windows are too cold!"

That meant condensation — drops of water — rotting away sills, walls, sometimes even carpeting and draperies.



"These windows are too hot!"

Worst of all, you'd be so uncomfortable, you'd end up wasting more energy than necessary trying to warm up or cool off.



"Then Ford Glass introduced a window glass that works like transparent insulation."

Then Ford Glass, the second largest glass manufacturer in North America, put their technological expertise to work in the home. We introduced a dynamic, new *solar management* product: Sunglas® Heat Reflective™ glass.

Sunglas® Heat Reflective™ glass is high-tech window glass that looks like clear glass but works like transparent insulation.

Here's how: Sunglas® HR™ glass lets the winter sun's heat inside and keeps it in — so you sta nice and cozy.

And when properly shaded, or when combined with Ford tin glass products in sunny climates, Sunglas® HR™ glass keeps the summer sun's heat out — so you air conditioner doesn't have to work as hard to keep you cool.

Sunglas® HR™ glass sav your energy dollars. It actually cuts heat loss, helps manage heat gair and reduces condensat by keeping the window glass surface warmer. It could even add to the resale value of your ho all without changing its appearance.



"So easy to handle, it's ideal for both new home and replacement windows as well."

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ılation from Ford Glass.

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ese windows are just right!"

matter what the
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ıt means you can turn
ır thermostat down
er in the winter, and
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in the summer — and
stay more comfortable
r round.

What's more, although Sunglas® HR™ glass lets in more visible light than competitive products, it also reduces the sun's harmful ultra-violet rays that can cause premature fading of your valuable draperies, carpeting and furniture.

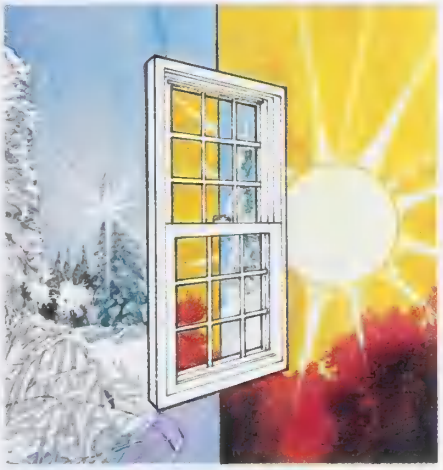
Best of all, Sunglas® Heat Reflective™ glass is backed by the Ford Glass 5-year limited warranty.



"Thanks to Sunglas® Heat Reflective™ glass, you can live comfortably ever after."

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ANTIQUES

Continued from page 37

old friend who had treasured it for years.

Dealers who sometimes call us "the nkwell people" often tell us where we may locate a stand or well of special nterest. One handsome sterling silver nkwell acquired in this helpful way is nscribed: "To John Purroy Mitchel from is classmates Columbia '99, January 1, 1914." It was presented to Mitchel on the occasion of his inauguration as mayor of New York City. Beneath the well's lid is n Wedgwood medallion of Woodrow Wilson—who was president in 1914.

Searching for inkwells develops a sharp eye and brings added and exciting dimension to a vacation. When visiting St. Andrew's in New Brunswick, Canada, we once spent a pleasant hour in a very English antiques shop where the dealer served us tea from her ornate silver tea service and offered us luscious little cakes before we began browsing. Happily, we found there an exceptionally well-cut crystal inkwell of considerable size with a repoussé silver lid.

Vacations are also a fine time to visit historical societies or museums such as the Corning Glass Museum in Corning, N.Y., to see fine examples of glass wells. There is also the Sandwich Glass Museum on Cape Cod with its parade of colored glass wells made by the Boston and Sandwich Glass Co.

Wells and stands dating from the late 1700s, and especially the 1800s and early 1900s, can be found at antiques shows and shops, flea markets and tag and estate sales. Predictably, they vary greatly in price; a beginning collector should anticipate paying at least $50 for any inkwell of merit, more for an inkstand. Like most antiques, they appreciate in value.

Gilbert Stuart and other 18th-century portrait artists posed patrons near inkstands and inkwells to denote a subject's literacy and wealth. Today, interior designers feature 19th-century wells and stands in rooms filled with chintz and Victoriana. But the collector of inkstands and inkwells knows the pride of ownership and the joy of pleasant hours spent and friends made while accumulating receptacles that have held ink for everything from the signing of historic documents to the copying of recipes handed down from one generation to the next.■

Betty and Ted Rivera, co-authors of Inkstands and Inkwells: A Collector's Guide *(Crown, 1973), have written for* Yankee, Ford Times *and* Antiques *magazines.*

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TRAVEL

DISCOVERING THE BEST OF ENGLISH STYLE IN LONDON'S VERY PERSONAL DECORATING SHOPS

By CLAIRE WHITCOMB

One of the great enticements to shopping in London is something you can't put on your credit card: a fast lesson in English style, that unpretentiously romantic way of putting a room together that is such an influence in American decorating today. In London it can be yours for the asking—in a host of decorating shops purveying style ideas.



Colefax & Fowler feels like a private home, but everything in its well-designed room settings is for sale.

The best place to dive headfirst into the quintessentially English look is **Colefax & Fowler** at 39 Brook St. Like other great English decorators, the late John Fowler didn't work out of a secluded office lined with fabric samples. He set up shop. And, 40 years later, what a shop this Mayfair town house still is.

When you walk in the entrance hall with its beige, dragged walls, old prints and antiques, all arranged like a parlor, you feel as if the butler should announce you. Though the upstairs sitting room, bedroom and other settings may evoke a patrician London household, there's no need to tiptoe. Wandering is expected as *everything* is for sale, from the polished Regency tables to Colefax & Fowler's special flower holder—a wooden rack with a row of three glass vials, $28; in tortoise shell finish, $39.

London's best fabric houses, like Colefax & Fowler, **Osborne & Little** (at 304 King's Rd.) and **Jane Churchill** (just moved to 137 Sloane St.) all sell their fabrics at retail. The benefit to Americans is twofold. First, many of these fabrics can only be bought by the trade in the United States. Second, they're considerably less expensive in England. Colefax's chintzes are about $14 to $24 a meter. So if you're in the market for a slipcover, it pays to measure your sofa before you leave home!

Being set loose in the land of English style can inspire a feverish combination of frustration and exhilaration. Just as you fall hopelessly under London's spell you realize that you'll never have the time (let alone the stamina) to seek out all its treasures. I found it wise, therefore, to have a focused itinerary. Herewith, two rewarding walks, each manageable in an afternoon.

WALTON STREET/FULHAM ROAD

Nina Campbell's shop is reason enough to turn the corner from chichi Beauchamp Place (four blocks from Harrod's) onto easily overlooked Walton St., lined with whitewashed town houses. At No. 9, Nina Campbell's store showcases her decorating and her romantic fabrics, sprigged with hearts, lily of the valley and ribbons. What has customers saying "Oh, how divine," however, are the accessories she's had "done up" especially—silk cushions, hand-painted with roses and edge-stitched so they look appliquéd, $155; reproduction tall twisted wooden candlesticks, $202 a pair; old-fashioned-looking drawings of artichokes or quails' eggs, $114 each.

If there's a custom item you'd like painted or crafted, don't hesitate to ask. London shops are very service oriented. Nina Campbell's Victorian papier-mâché trays, fitted out with stands so they'll serve as coffee tables, are an inspiration for the kind of work you can have done. And don't worry about getting it all home. Most shops routinely ship everything (except fabric in certain cases) to the United States.

A few doors away at No. 17 Walton St. is **Stephanie Hoppen's** antique print shop. Whether you have tulip mania, or affections for horses or maps, Mrs. Hoppen will get to the art of the matter. Her diverse, fine prints range from $150 to $4,500. The shop is also a stand-out because of the matting and framing. Mrs. Hoppen works with 70 colors of mats, plus 400 shades of marbled paper for borders, plus gold beveling and now even French silk ribbons. To shop long distance, send for her color illustrated price list and brochure on decorating with prints, $5.

At **Dragons II,** 19 Walton St., paint is the leitmotif—from trompe l'oeiled bookcases to a reproduction black letter writing desk with floral decoration. The shop's inspiration is clearly in the soft, aged colors of its antiques. If you want anything painted with flowers to match your fabric, speak up. Dragons II runs a small interior design service and specializes in custom work.

At 23 Walton St., you'll find **Dragons I,** just for kids. Again, everything's painted, but with the goal of stealing a child's heart. Winnie the Pooh clambers over a diminutive rush-seated chair labeled "William," $57; bunnies frolic under a garland on a headboard, $202. The owner of both shops, Rosie Fisher, has just written *Rooms to Grow Up In* (Salem House, $17) in which she tells how to paint and decorate children's rooms. A

(Continued on page 46)

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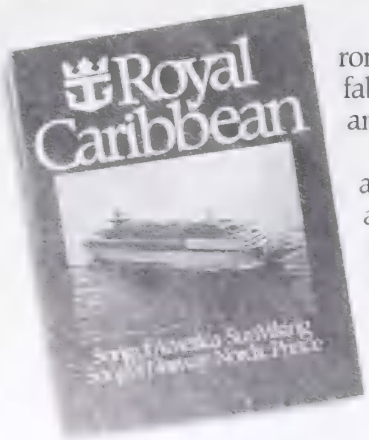
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TRAVEL

Continued from page 45

mail-order catalog for Dragons I is $2.50.

If you keep ambling down Walton St., you'll find **Saville-Edells** at No. 25 with Horchow-like gifts—ivory-handled magnifying glasses, burled-walnut briefcases, pillows with clever sayings. **The Walton St. Stationery Co.** at No. 97 is where the well-heeled have their writing paper engraved. It's a wonderful source for drawer liners, fine pens and such. The **Monogrammed Linen Shop** at No. 168 will, as the name suggests, add your initials to anything. **Moussie** at No. 198 is noteworthy for its hand-knit cardigans and its pillows made with inserts of old lace, cutwork and even pastel-embroidered tablecloths from the 1930s.

By now you're at the end of Walton St.—facing one of the most clever, continually inspiring sources of contemporary design, **The Conran Shop.** It's worth a visit just to keep tabs on what snappy wares Sir Terrence hasn't yet exported to his American stores. Once you've found the front door of The Conran Shop, you're at 77-79 Fulham Rd.

Stroll the next four or five blocks and you'll find the very modern **London Lighting Co.** at No. 133-135, **Laura Ashley** (clothing only) at No. 157, **Paperchase** at No. 167 (look for Filofax address books downstairs—they're much cheaper than in the States), **Souleiado** with its cheerful Provençal prints at No. 171, and **Butler and Wilson** at No. 189. The latter is aglitter with faux jewels—from crown-shaped pins with big glass stones to bracelets that would win Madonna's heart. Serious collectors shouldn't miss the small Art Deco picture frames, cigarette cases and boxes that fill its side cases.

If you continue down Fulham Rd., there are a number of top-notch antiques dealers, including **O.F. Wilson** on the corner of Old Church St. It has good quality French Provincial and painted furniture, marble mantels, screens and such. At this point it's worth hopping on a bus or hailing a taxi to cover the next stretch of Fulham Rd. When you reach **Stephen Long's** shop at No. 348 (ask to get off at St. Stephen's hospital if you're on the bus), you'll understand why it simply couldn't be missed.

Rather like the attic of a lovable old uncle you wish you had, the shop is filled with Staffordshire china, vintage teddy bears, Victorian beadwork, Regency

(Continued on page 131)

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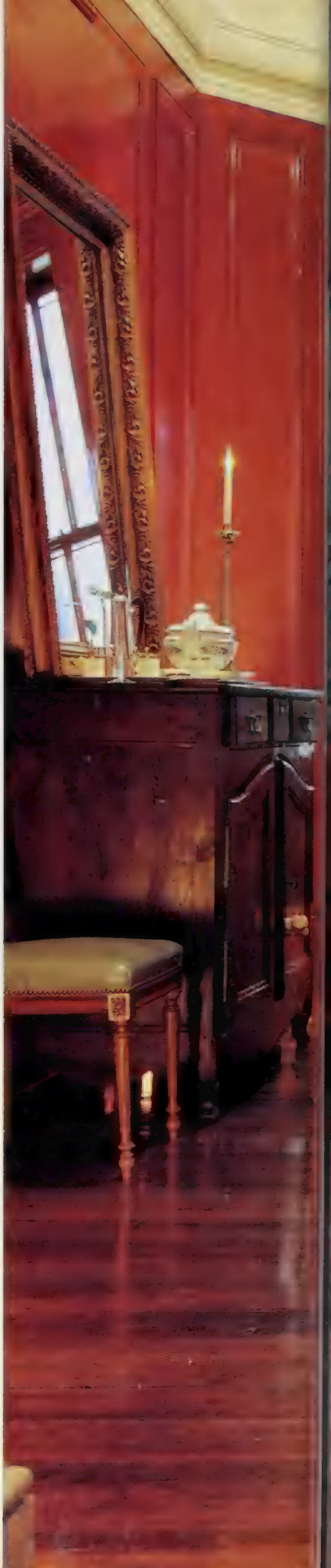
UPDATING A WHITE ELEPHANT

To give an old house new vitality, its best architectural features—elaborate woodwork and tall windows—were highlighted with glazed walls

Room backgrounds are receiving tremendous attention these days. Interior designers swear by meticulously prepared walls, floors, ceilings and architectural details. It's not unusual to spend agonizing hours choosing wall colors! However, the fact is that the background of a room often remains just that: a clean canvas on which to decorate, to compose furniture, rugs, collections. Not so in the dining room of a recently created duplex *(right)* where designers Ann Holden and Ann Dupuy have created a background so dramatic that little decorating is needed. Painted in two shades of lacquer-red for a mottled effect then glazed until reflective as mirrors, the walls make the room so complete that curtains and rugs would seem superfluous. The floor is equally dramatic with ebony-brown stain and three coats of polyurethane.►



Built in 1886 in the Queen Anne style, this palatial New Orleans house was recently divided into what amounts to two separate houses. The young family with three children who occupy the top two floors have their own entrance.





UPDATING A WHITE ELEPHANT





Ann Holden and Ann Dupuy, who prefer choosing wall colors from fabrics rather than paint samples ("We just give our painter a swatch"), decided on the living room color after seeing the striped chair fabric. Wall moldings are painted a slightly darker shade.►

A structural column, decorative in its classical shape, and vaulted arches give architectural character to a third-floor bedroom

The third floor of this 1884 house, large enough for a spacious master bedroom *(right)* plus three children's rooms, indicates that the house may have been originally built for more than one family. "It was fairly common around the turn of the century in this part of the south for two families to live together in one house," says architect Barry Fox who masterminded the division of the house and designed the upstairs quarters. "A young couple might move in with their parents and raise grandchildren there. The third floor of this house was probably built with that in mind. Then, of course, there was only one kitchen, and everyone sat at the same dining table."

Enormous by today's standards, the house was something of a white elephant before it was divided. "Since we moved in, however," says the tenant of the upper duplex, "a lot of my friends say they wish their families had made apartments of too-large houses rather than tearing them down because no matter how elaborate a new house is it will never have doors, windows, woodwork and hardware like this."

Having lived in a huge old house similar to this when he was young, Mr. Fox was sympathetic to its character and considered it his job to restore as much as to remodel. He kept room shapes the same wherever he could, although he joined the original master bedroom and a smaller room to make the new living room, and of course, created a new kitchen. In the master bedroom he replaced an old square support for the slate-covered mansard roof with a classical column. The new vaulted arches, designed to follow the curve of the window tops, also take some of the thrust of the roof load. White wool throw from H.B.S.; Regency chair from Leon Irwin Antiques; bed linens from Prates; wood table painted to look like tin and wrought iron designed by Ann Dupuy

See Where to Find It for PRODUCT INFORMATION

UPDATING A WHITE ELEPHANT



"I like no-color bedrooms," says the owner, who finds it not too difficult to keep white upholstery—even with three children—if the fabrics are Scotchgarded every year or so.

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FELICIANO

As with flawless diamonds and pure gold, there's no substitute for real quality in furnishings. Even in the moving-in stage, which you see here, it's easy to recognize what an impact good pieces will make in a room. They'll set the tone right away, and bring you pleasure for years to come. The pieces gathered here—and in stores across the country now—are from America's top manufacturers, and are all fine examples of their genres, from the country-style pieces shown at left to those in the contemporary, 18th-century and neoclassic rooms that follow. Some pieces are costly; others are more affordable. We chose them because they're all well-built with an eye to value. To find out where to buy any of these items, please contact the manufacturers.

The characteristics that give country decorating its charm—simple forms, beautiful hand-painting, a sense of practicality—are all here in these newly made pieces, whose provenances are international. *From the left:* A three-tiered Regency wirework planter, to use indoors or out, by Maitland-Smith, Ltd.; double camelback sofa with pine legs, an early American classic, upholstered in a graphic plaid cotton, from Lee Industries; on end behind it, a beautiful country French-style two-seater settee with a hand-painted pine frame and rush seat, Habersham Plantation; a pine wardrobe with a hand-painted blue finish, available in eight colors and stains, from Simply Southern; shown here in Rustique finish, a Canadian-style diamond-point pine armoire from Thomasville's Replicas 1800 collection; hand-carved from Italian wood, a dramatic mirror from Weiman; from Henredon, a classic Lawson-style English club chair covered in glazed cotton chintz designed by Mario Buatta for Fabriyaz; called Chinoiserie, a pine American grandfather clock, hand-painted with French-style Oriental designs, Habersham Plantation; from Bridgeford's Richelieu collection, a French-made chest in a natural oak finish; O'Asian's woven wicker roll-arm chair in bone, one of 11 available colors; in a size that could be used in many rooms, a birch table with hand-carved details, brown maple-stained top and a painted green base, from Nichols and Stone; softly striped in ivory and beige on blue, a Woodard Weave area rug by Thos. K. Woodard, available from Marion Kent Ltd.►

THE MOVE TO QUALITY

Contemporary gusto—pure line, strong strokes of color



Bold color and clean lines define the direction in contemporary furniture. Look for materials that are luxurious, finishes and details that are innovative but not gimmicky. Among the pieces with star quality *(from the left)*: John Mascheroni's inviting butter-yellow club chair for Swaim; Flair's charcoal gray-dyed bird's-eye maple veneer armoire; a wrap-arm style sofa in eggshell twill from Drexel; a red leather and black metal swiv chair and ottoman by Glenncraft division, Emerson Leathe lacquer-finish eight-drawer chest with accent trim from Sonet Mitab; Facets chaise in luxe-looking baby ostrich faux leathe Dave Snyder for Thayer Coggin; bag-based table with swiv laminate or glass top, by Claude Brossian for Ligne-Roset.

Eighteenth-century style—a tradition we still love today



America's renewed appreciation of her past brings us glorious re-creations of treasures of the 18th century, the time when Queen Anne and Kings George I and II ruled England and four of that country's furniture designers—Chippendale, Hepplewhite, Sheraton and Adam—were influencing designs all over Central Europe and America. *From the left:* Mahogany tea table, Historic Charleston Collection of Baker Furniture; pierced-stretcher triple camelback sofa, Southwood; serpentine chest, Sutton's Beacon Hill Collection; Windsor chair, Hekman Furniture; mahogany chest on chest, Georgian Treasures Collection of Hickory/Kay Lyn; cherry drop-leaf table, American Drew; hand-carved James River arm chair, Hickory Chair. ►

THE MOVE TO QUALITY

Today's neoclassic revival brings fresh interpretations to the motifs of this enduring style

One of today's biggest trends is a revival of the neoclassic, a movement attributed to excavations begun in the 1730s and '40s in Pompeii and Herculaneum, where discoveries of ancient art excited furniture makers in France and England.

In France, classical forms proved the perfect antidote for a country tiring of its ornate rococo style. The earliest neoclassic stage was the graceful and light Louis XVI, followed by Directoire, with its Greek and Roman motifs, and later by the austere, formal Empire style. In England, Robert Adam was principally responsible for the success of the neoclassic movement, using classical forms to develop a style known by his name; the later stage in England was the Regency, with eclectic furniture whose motifs were Chinese and Egyptian as well as Roman and Greek.

Almost 250 years after the movement began, these same classical forms and techniques have been embraced by designers as a reaction to the minimal interiors of the 1970s. Some furniture being made now harkens back to that made during the 1700s and 1800s, while other pieces are modern interpretations using classical motifs.

From the left: Curved-back, clean-lined gray-blue upholstered chair from Tomlinson; a hand-carved pine column console table with pickled finish, from Sarreid; Pompeii and Athens ceramic lamps, Kostka; upholstered in white satin, an intricately detailed hand-carved maple side chair, Casa Stradivari; daybed of maple solids and veneers, Century Furniture; black and brass-accented column of burled veneer, Weiman Company; brass tripod cigarette table and faux marble étagère with glass shelves, both from Thomasville's Four Corners Imports Collection; hand-painted lyre-back chair, Baker's Stately Homes Collection; console of hand-wrought steel with a faux marble top and base, Erwin-Lambeth. ■

Editors BEVERLY McGUIRE *and* JUDY THOMPSON-KENNEDY

SEE MORE SOURCES FOR PRODUCT INFORMATION





A GARDEN OF NATURAL DELIGHTS

The pick of the crop from this year's harvest of decorative fruits and vegetables



From the Chelsea porcelain makers of 18th-century England, who loved vegetable-shaped tureens, to the Chinese craftsmen of the 19th century, who created luscious peaches and melons, artists and artisans have been fascinated with re-creating the shapes and colors of freshly picked fruits and vegetables. The craftsmen of today are producing especially luscious crops as this sampling proves. Fennel vase,



Plate with pea pods, asparagus covered bowl, green apple, octagonal plate, pink and green asparagus cachepot, grape leaf tureen, oblong asparagus box, small upright asparagus box, fig basket, lettuce salad plate, from Tiffany; cabbage-leaf plate by Barbara Eigen; cabbageware teapot from David Barrett; stacked plates tureen with vegetables on top, and strawberry-bordered linen napkins from Cache Cache; single asparagus by Lady Anne Gordon; pea pod from T. Bagge; tablecloth from Frette.

Chinese cabbage dish, cauliflower tureen by Barbara Eigen for Eigen Arts. Cabbage cachepot and covered cabbage tureen with underplate from David Barrett Antiques. Terra-cotta cabbage and asparagus vase from Terra Firma. Radishes by Lady Anne Gordon from Alexandra Stoddard Inc. Artichoke, squash, carrot, beet—all from T. Bagge. Tin leek from Mabel's.►

LILO RAYMOND



A GARDEN OF NATURAL DELIGHTS

In the hands of ceramic
craftsmen a plump squash, a juicy
peach and dewy blackberries—
looking as if they were
just picked from the vine—
rival nature's art



After-dinner coffee in a cabbage-leaf cup, cucumber sandwiches on a strawberry-leaf plate, blackberries with their blossoms to prop a place card—any one of these garden-inspired pieces would create a festive ambience. Embroidered Italian linen tablecloth and napkins, hand-painted English strawberry-pattern coffeepot, salad plate and cream pitcher from Thaxton & Company. Pomegranate, peach, blackberries, grapes, tiny red melon, white radishes from Lady Anne Gordon, available through Alexandra Stoddard Inc. Cabbageware teacup and saucer from David Barrett. Yellow squash with flower from T. Bagge.■ *Editor* PATRICIA CORBIN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

THE ROSE CUMMING LEGACY

From the 1920s to the 1960s, Rose Cumming dared the exotic and reached the summit of style. Her beautifully colored chintzes and romantic look couldn't be more timely today.



Acclaimed as an international beauty, Rose Cumming is captured *(right)* by Edward Steichen in the early 1930s, her decorating heyday.



JOE STANDART

In the Rose Cumming showroom today you'll still find chintzes from the 1920s, imaginatively shirred, tasseled and trimmed upholstery and a host of virtuoso decorating details.

She loved color so intensely that, in her later years, she dyed her hair cerulean blue. Her favorite centerpiece was lumps of gleaming coal and gardenias. She decorated the houses of *everyone*, from Marlene Dietrich to the Vanderbilts. And 18 years after her death her decorating is still the height of chic. But Rose Cumming wouldn't have had it any other way.

"If you look at a room Rose did in the twenties, you wouldn't want to change a thing. She's timeless," says designer Ronald Grimaldi, president of Rose Cumming Ltd. and the keeper of her flame—and showroom.

Today, the showroom *(above)* evokes Rose Cumming in its exotic and eclectic antiques and, most importantly, in its chintzes. "Rose would go to Paris or London with her paintbrushes, recolor the chintzes and then import them," says Mr. Grimaldi of the fabrics that are still among the market's best. Her grounds were often a daring aubergine or black; one print was simply huge banana leaves; she mixed lavenders, blues and greens as no one had ever done before.

"Her tremendous sense of color is still an influence on me," says decorator Richard V. Hare, who worked for Miss Cumming in the late 1940s. First assigned to mop floors and dust chandeliers, he graduated to sample-cutting and soon became Miss Cumming's right-hand designer. To explain her talent for color, he points to her library. It had emerald-green walls, a red lacquered Queen Anne secretary and a purple satin sofa. "Who had ever seen anything like it?" comments designer Tom Britt, her close friend.

"For her, it wasn't a question of getting away with unheard-of combinations like citron-green and poison-green; she *invented* the whole idea," adds Tom Britt. Rose Cumming never worried about styles and periods; she mixed chintz and satin, a Persian low bed made into a coffee table and silver furniture from Catherine the Great.

How did a girl who grew up on an Australian sheep ranch acquire such a rule-breaking sense of style? "Rose was an international beauty," says her nephew Russell Cecil, president of Rose Cumming Inc. "When they gave a party for her in Paris, *everyone* came." Her dresses were made by Poiret, her hats by Schiaparelli, Adrian and Lilly Daché, but her venture into decorating was inspired by Frank Crowninshield, editor of the old *Vanity Fair*. Stranded in New York during World War I and unable to travel abroad, Rose confessed to Crowninshield over lunch that she was bored. "Get a job," he suggested. "But what can I do?" she countered. "Be a decorator," he said. To which she replied, "What's that?"

Her question was apt because there wasn't a decorating profession in 1917. It took women with extraordinary élan like Rose Cumming to help shape it.►

THE ROSE CUMMING LEGACY



JOE STANDART

Above and right: **In his country home Mr. Grimaldi used "Snowballs Pink" chintz on the curtains, "Royal Swag Pink" on the love seat and "Ivy Trellis Green" on the Victorian button chair.**

The heir to Rose Cumming's decorating throne is Ronald Grimaldi *(right)*, whose talented eye has guided Rose Cumming Inc. for the last 14 years. Like his predecessor, he knows that suitability is the test of a good decorator. "A country house shouldn't be too ambitious," says Mr. Grimaldi. Thus he pared down his normally sumptuous look, chose chintz instead of satins, sisal instead of Oriental rugs, rattan as a substitute for elaborate upholstery. How to keep a room comfortable and casual—yet sophisticated and undeniably pretty? Herewith, Mr. Grimaldi's tricks of the trade.



LILO RAYMOND

"Curtains are what give a plain room a real sense of importance," he says. "I *always* hang my valances just below the crown molding on the ceiling and let the scalloped edge just brush the top of the window. It looks much taller that way. I make my curtains as full as possible—one hundred inches on each side, instead of the usual fifty or seventy-five inches. And I line them with chintz: a pink and white stripe in this case. The valance, which has a smocked heading, is lined and trimmed with a silk and linen tape. I guess you could say a scalloped valance is my signature. I love the sense of movement it creates.

"I don't think a room can be elegant if it's not comfortable, which is why I'll use as many upholstered pieces as I can, given the traffic patterns. Screens are wonderful for brightening a dead corner. Here a lacquered white harem screen carries out the airy feeling of the 1930s rattan—and hides a radiator.

"What really makes a room come alive is a mix of textures—sisal, chintz, rattan—and patterns. How riotous can patterns be? My rule of thumb here was to make a splash with a major floral and then pick simpler ivy and swag prints that wouldn't fight for attention.

"My secret to make a room glow: semigloss paint. Painters sometimes think I'm mad, but I use it on the walls and the ceiling even if they're not in good shape. I love the luminosity."►



With sisal, rattan and the freshest garden prints, Ronald Grimaldi pares down the sumptuous Rose Cumming look for an unpretentious country house




"A large chandelier
makes even a small room
seem more important"

THE ROSE CUMMING LEGACY



"I think of porches as outdoor living rooms," says Mr. Grimaldi, who likes to fill them with comfortable furniture. Here, Monty, an English springer spaniel, tests out a rocker.

With its ample chandelier and table that seats 18, this is a dining room in the formal sense of the word. Yet at the same time, it's as inviting as the sunny porch beyond its French doors. How did designer Ronald Grimaldi strike such a balance between elegance and simplicity?

"Natural plain heavy linen—I used it everywhere to keep the room light and cool. I finished the windows with valances to add architectural weight, but instead of ruffling them I kept them crisp and tailored. The one romantic soft touch is a rose border with flowers cut out of an antique fabric. They're appliqued along the curtain edge and the bottom of the table skirt too.

"Again, I'm an advocate of fullness wherever possible. I love table skirts that are generous and flowing and break about two inches on the floor. Usually I finish them with a heavy shirred welting and add an underskirt of flannel. Of course that isn't necessary when the fabric is as heavy as linen.

"I also love chandeliers and hardly ever do a dining room without one. Often people make the mistake of underscaling chandeliers when a large one makes even a small room feel important. Here I wanted to stay away from heavy brass so I chose one with pale amber glass arms. At night, the room dances with reflected light.

"In a country house, I try to keep everything simple to care for. The floor here is bare because people are always walking in from the porch. And the table is topped with beveled glass. You just wipe it clean and you never have to wash your tablecloth. Sometimes if I want a more formal look, I'll add a top cloth right over the glass.

"The one touch of elegance I couldn't resist: sweeping curtains. These break six inches on the floor, instead of my standard two inches. But with the plain linen and the polished wood flooring, it's not too much."■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

THE COTTAGE GARDEN

Patchwork plantings, less-than-perfect borders, an almost laissez-faire attitude... all are a part of cottage gardening's romantic appeal

Profusion best describes the cottage garden—a place where flowers of assorted sizes, shapes and colors spill over walls and paths, where herbs, vegetables or berry bushes crowd among roses and pear or cherry trees. The bloom is perpetual, as new blossoms draw attention away from any fading flowers. Planting is haphazard and cultivation is minimal, since the fullness of the beds makes it difficult for all but the most determined weeds to find a foothold. Seedlings are pampered in the beginning to assure a healthy start, then are allowed to grow freely. Plants seem to thrive on this benign neglect.

Cottage gardens are usually attached to the unpretentious dwellings that line village streets and country lanes throughout the world. The oldest and most picturesque cottages are built of local stone, brick or timber and covered with steeply pitched thatch roofs; simple surburban houses are the contemporary equivalent. Whatever its style, the house, which is often draped with honeysuckle and rambler roses, defines one edge of the garden; the other sides are enclosed by fences, stone walls, or hedges of hawthorn, yew, ilex or privet. These create a protective shelter for a small, intimate space brimming with a remarkably varied collection of plants. The only set feature is a path that leads from the gate to the front door, which might be framed by a rose-covered arch or a pair of topiary peacocks.



A cottage garden in Devon, England, with neat rows of vegetables enriched by a cluster of flowers near the road.

According to Margery Fish, one of this century's great cottage gardeners, the plants in a cottage garden are quite ordinary, "good tempered and pleasing," and not particular about soil or placement. There are 10 classic cottage plants—white lilies, clove-scented pinks, honeysuckle, mignonette, roses, primroses, lavender, hollyhock, hawthorn and amaranthus. To these traditional plants, Mrs. Fish added rosemary and southernwood, which she liked to see flanking cottage doors; daisies, daffodils (both double and single), columbines, true geraniums, astrantia, and pelargoniums grown in pots. The majority of these plants are old-fashioned, which means that they have grown in cottage gardens for generations, but also suggests that they are straight species, with blossoms that are delicate in size, shade and scent, unlike their gaudier offspring, the modern hybrids. Perennials and self-seeding biennials, such as foxglove and verbascum, are permanent elements of a garden; annuals are started anew each spring, grown from seed collected from the previous season's most attractive blooms. *Opposite:* Refreshingly unruly and haphazard, cottage gardens provide a welcome respite from the world outside. The hedges, or "bones" of this Devon garden are more than 300 years old. A true cottage garden, it is filled with hardy plants, including malvae, hollyhocks, feverfew and santolinas, and is tended mostly on weekends.►

From *Visions of Paradise* by Marina Schinz, published in 1985 by Stewart, Tabori & Chang Publishers, Inc.







Marie Antoinette commissioned an entire village, Le Hameau, to be built at Versailles so she could play out her fantasy of being a peasant maid. It consisted of dairies, a fishery, a mill and thatched cottages.

DIARY OF A COUNTRY KITCHEN

"The main valve of Thornhill, without question, is our kitchen. Like the head of the River Nile, it's where life starts flowing."

By DEE HARDIE

The kitchen is the back wing of the house, banked against the hill. Its outside walls are the lower portion of the stone wing. This fieldstone overcoat helps retain the heat from our wood stove in the winter, and in the summer the kitchen is the coolest room in the house. The side door, which faces east, is the door *everyone* enters. Often to my dismay. Sometimes I think I should put out arrows pointing to the front door. If visitors are coming, especially if they have never been before, I am delighted when they chance to come in by the front door. It's easier for me to show off Thornhill with a view of the valley. But instead they usually stumble in from the back and I have to rescue them from the swinging doors between the kitchen and the dining room which really don't do their job very well. Rather than swing, they clutch.

When we first moved to Thornhill, the kitchen was ample. There was a stove, a refrigerator, a sink, and a wall of shelves that was second-class Sunday carpentry. The linoleum covering the floor looked as if it had been in battle, or at least someone had cut himself seriously—a background of gray with little red spots everywhere, a speckled bloody pattern. It turned out to be not such a bad choice. Almost anything spilled on it became invisible, and with young children and a menagerie that was definitely a housekeeping plus.

Later we exchanged the spotted floor for a grander covering of Vermeer-like black-and-white 12-inch square tiles of



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linoleum. It's still there and I have spent a large portion of my life trying to keep it clean. *Everything* shows. I have one friend who insists that guests take their shoes off when they enter her house and she isn't even Japanese. But I would never get away with that. I chose the black and white, I live with the black and white, and as often happens with style, and this floor has lots of it, you have to work a little harder.

Next to the original kitchen was a bare room where the former owners kept their deep freeze and their hunting boots. We made it into a playroom, the stairway leading to the second floor. I remember one birthday party we gave in the playroom for our son, Tommy, when he was sailor-suit age. I turned the room into the *Queen Elizabeth II.* There were cardboard portholes on the walls, paper streamers of every color floating down from the stairway as if from the deck of a ship, even a captain's table with Tommy at the head. It was the last night on board ship with horns and balloons. It was the gala evening except it was two o'clock in the afternoon.

It took a much longer time to give ourselves a party in the kitchen by giving it a new look. It was well deserved, long awaited. We changed its proportions, but not its intent. The kitchen has always been, as Noah Webster defines it, our cookery, but longing for more of a sweep for living, we removed the wall between the two rooms to spread the largesse.

That first night after the wall had been torn down the kitchen was in shambles and I was thrilled. I saw open space. I saw the new kitchen although the cupboards were bare. It was a phoenix rising from the ashes of the old dry wall. And like the mythical bird, the kitchen was going to have a new life. But not, we discovered, without considerable growing pains.

We even hired a kitchen consulting company for direction. And in turn they supplied us with an efficiency expert. Experts, I thought, were meant to guide, but I often found myself arguing for my own way in my own house. And he was *much* younger than I was, which is often the way with experts these days. So much so that I hardly seek advice anymore. Besides I know Thornhill better than anyone else in the world. It *is* my world.

Tom, on the other hand, likes to take surveys. He'll ask dinner guests,►







Opposite: **Tea for three, my grandchildren and me, sitting at an after-nap tea table** *(top).*
Left: **Sailor-suited Albert, 3, and his naval grandmum.**
Right: **Edith, 1-1/2 and thirsty.**

DIARY OF A COUNTRY KITCHEN

"It's where I weave baskets and neighbors weave country intrigue over teacups"





Above left: **Nantucket Lightship baskets I've made over the years, now filled with Thornhill crops.** *Right:* **A window ledge of raspberry jam.** *Opposite:* **Another window, a needlepoint valance over its shelves, holds my treasures: new roses and old china.**

"Do you think that sofa really goes there?" pointing to a genuine leather (it smells delicious) Chesterfield I bought with my own paycheck, a sofa he secretly hates. It drives me wild. I don't like to have my taste questioned, debated about, especially before dinner. And whenever he starts going into interior decorating, I slip into the kitchen to fiddle with the hors d'oeuvres, putting more curry on the stuffed eggs, testing the toast for the pâté. If Tom doesn't like a sofa, I wish he would tell me about it in the privacy of our bedroom, rather than in the open forum of a dinner party.

Our efficiency expert was just as maddening, a bit like a mixed platter of hors d'oeuvres himself—giving a selection of little ideas, some hot, some cold. He enclosed the washer and dryer behind shuttered doors which I approved, but at the same time we lost the light from a window. He built a broom closet where I still hang my aprons, and he lined two walls with cabinets, which we needed. But no, I did not want an island in the middle of the kitchen floor, topped with a thick butcher's block. He wanted to add, I wanted to subtract. I wanted those spaces for other things. Like our daughter Louise's piano, an upright I had bought off the bulletin board at Sam Adams's grocery store for thirty-five dollars.

The thought of an old piano in his pristine kitchen almost made the expert cry. He begged us to think twice. Why the kitchen? Why not any other room? It was quite simple. Louise's piano didn't fit anywhere else. I didn't think it was so unusual. I had already known a piano in the kitchen. It was in a restaurant in Saratoga Springs, N.Y. And when I was at Skidmore College, Katey and Sally, my roommates, and I would go there to listen to the owner, a large black woman from New Orleans, play the blues.

In time our concerts were over, the restaurant became restricted. It turned out that more than an eating place with music, it was a *maison de rendezvous*, a playground for ladies of the evening. The news titillated our young ears, and I've never forgotten that Madam, her warmth, her piano, or her spicy kitchen. It was our first introduction to so-called unsavory ingredients, and we relished what we thought was our escape, or our near plunge into the demimonde. We felt, as 19-year-olds, that we had learned even more than our college curriculum had offered. We felt wonderfully jaded, and the boys from Dartmouth and Williams thought we were worldly.

Louise's piano was more like a schoolgirl in a flowered dress. I had upholstered it. I didn't want to paint over the mahogany, although it didn't blend with the pine furniture. I didn't want to strip it, so I clothed it. With a heavy cotton of orange and pink flowers and four packages of thumbtacks, I

(Continued on page 136)

WHOLE-HOUSE MAKEOVER WITH SHEETS

Balloon shades in a delicate floral pattern soften old windows without obscuring their handsome woodwork



Left: This New York farmhouse dates from around 1800. *Below:* The dining area is enlivened with striped cushions, mats and napkins made from Kivinen sheets by Marimekko for Dan River. Plates by Thaxton & Co.



ROBERT GRANT

Left: Because Sybil Connolly's Irish Garden sheets for Martex used for sofa and curtains resemble meticulous botanical watercolors, they are especially suited to the old-fashioned charm of the parlor. Rag rug from Thos. K. Woodard; miniature Windsor chairs, Sweet Nellie; majolica, Nancy Brous, Ltd.►

MAKEOVER WITH SHEETS

Folk hearts, checks and stripes suit the simple shapes of country antiques in a little girl's room; flowers on a pique background are a heaven-made match in an old fashioned bath

Sheets—always among the least expensive, most dramatic ways to spruce up a room fast—now come in such a wide variety of patterns and colors that a whole house can be decorated using a different sheet pattern to suit the style of each room. And this is exactly what Brooke and Malcolm Travelstead did in their old farmhouse in upstate New York. Like most



people who live in early-19th-century houses the Travelsteads knew their rooms needed warming and softening with fabric and upholstered furniture. (Only a few hardy souls can live in authentically furnished old houses.) They also knew that too much fabric of the wrong kind would destroy the spare charm of the rooms and the original details they had so carefully restored. They found the answer for the living room *(see preceding pages)* in the delicately patterned floral sheet whose tones enhance the rich period colors Mrs. Travelstead had chosen for the woodwork. Balloon shades are the perfect way to soften the windows, which can look harsh in summer and very cold in winter, without obscuring their carefully restored moldings.

In seven-year-old Page Travelstead's bedroom *(below left)* a pattern of folk art-inspired hearts hangs on old-fashioned strings at the windows. Like the antique country pieces in the room, the heart-patterned sheets and their matching dots and stripes are clean-lined and simple. The colors, although contemporary, are a perfect foil for the deep blue woodwork. ►







Top: **In the hall, towels by Martex, Fieldcrest and Cannon Mills echo the woodwork colors in other rooms. Chair from Swedish Cottage.** ***Above:*** **Angelica sheets by Wamsutta. Botanicals from Nicholas Antiques; accessories, Bloomingdale's.** ***Left:*** **Sheets from Burlington Industries.**

...OVER WITH SHEETS



When using lots of fabric to warm up a room whose atmosphere is calm and uncluttered, choose a serene pattern like Corsage with ribbons and bouquets of cabbage roses; these and coral sheets for linings by J. P. Stevens. Rag rug from Phoenix Carpet; china plates on the wall, The English Way; botanical prints with ceramic frames, Cache-Cache; faux bamboo Regency cupboard, Trevor Potts.►

The English chintz pattern of these ribboned sheets has particular charm when treated to dressmaker details like the shaped valance and coral lining with pinked edge



MAKEOVER WITH SHEETS



Above: **Page and Andrew Travelstead float near the dock where pillows and mattresses are covered in Katja Superstripe for Cannon Mills.**
Top right: **Cabana is made of Superstripe sheets. Striped towel from Cannon Mills; picnic basket and painted Adirondack chairs from The Pottery Barn.**
Bottom right: **Cushion covers and table skirt are Yardley Springmaid sheets from Springs Industries. Painted wicker settee and chairs from Lord & Taylor; antique majolica dessert plates, Garvin Mecking.**

Sheets are, of course, a perfect solution for decorating outdoors as well as in. Their wide widths mean they can be easily sewn into large-scale pieces like a cabana or deck mattress cover. A bonus: Sheets are easy to wash! Outdoors, just as they did inside their house, Brooke and Malcolm Travelstead carefully matched sheet patterns to the mood of each area.

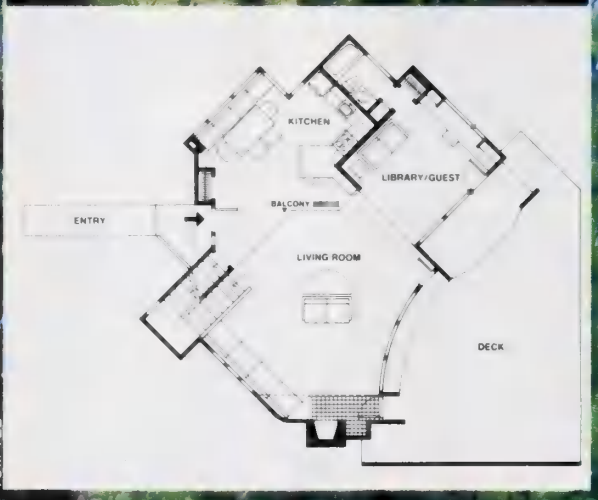
For the ambience they wanted to establish in their perennial and cutting garden—that of a quintessential English garden—the Travelsteads chose a gentle, dreamy, flowered pattern for cushions and table skirt. With green lacquered wicker love seat and chairs, the table set for tea and the flower border for a backdrop, this idyllic spot resembles a setting for a turn-of-the-century garden party.

On the lake, a favorite spot for the Travelstead children, Page and Andrew, bracingly cool water reflects trees, sky and sunlight, and a high-spirited feeling reigns. Here boldly scaled, brightly colored stripes cover the dock's cushions and mattresses and are also used to create a lakeside cabana that can serve as a dressing room when the side flaps are untied. Resembling a toy pavilion the cabana consists of sheets stretched and draped over a wood frame with striped towels for the "floor." Contrasting colors of stripes add to the high-spirited atmosphere. Pavilion designed and made by Joseph Nicosia. ■ *Editors* KATRIN TOLLESON *and* CAROLYN ENGLEFIELD-CARTER

FOR MORE DETAILS, SEE PRODUCT INFORMATION







TOM YEE

A ramp underlined with green paint *(top)* raises visitors up to the level of the front door that leads directly into the wide-open living space *(see plan, above)*.

THE GREENING OF A HOUSE

Bold strokes of color accentuate the sculptural forms of this house, adding a dash of the unexpected to the exterior



THE GREENING OF A HOUSE

A curved glass wall and abundant windows light the double-height living space

A house has to be fun," says architect Donald Chapell. "I love the idea of a house living like a boat or a plane—a huge object that could be moved at any moment." The privacy of this large wooded lot in Easthampton, N.Y., allowed him to design what he wanted without being concerned about its impact on the neighborhood.

Innovative use of color added the amusing element to the open, minimal-upkeep house the owners required. Though at first hesitant about the bold use of green paint on the exterior, the owner now says, "Once it was done we loved it. The green stripe at the bottom underscores the serenity of the house and makes it seem like a boat at sea."

More than just amusing, the green paint serves to cut the glare of reflected sunlight. And on the inside, with the exception of pale orange used for the custom-designed half-circle library table at the very center of the house, all the colors are kept cool to help create a serene atmosphere. "Desert colors," Mr. Chapell calls them.

Sunshine in sufficient abundance to cut heating costs enters the house through the double-height windows that face south across the rear deck. The eye is led outside through this curved wall of glass by the green wall that punctuates the deck. It provides a striking backdrop lending objects placed in front of it an almost surreal aura. ■ —SUSAN ZEVON





Sliding doors transform the library *(above at right)* into a private guest room, while the two main bedrooms located on the balcony above overlook the living room *(right).*

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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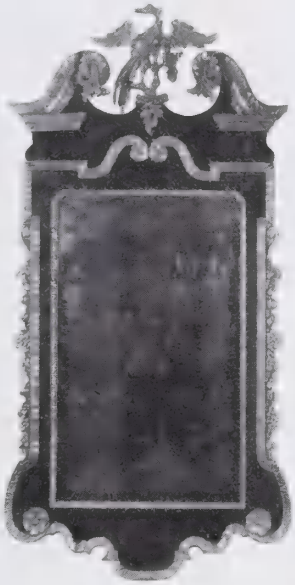
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q This mirror is made of carved wood that seems to be walnut. The trim and bird are gold. Even the glass seems old. It is about five feet high. It has been in my family for years but the history is lost. Is it American? English? Is it 18th or 19th century? How should it be insured?

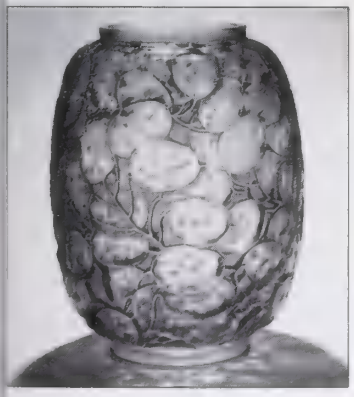
—C.A., Cameron, Mo.



A. Your mirror is in the style that was popular in England and the colonies from about 1740 to 1760. The bird is the legendary phoenix, which burns in a fire and rises from the ashes with renewed youth. It was a popular design motif during the 18th century. The American mirrors in this style were usually made with mahogany veneer. The English used either mahogany or walnut. A mirror similar to yours can be seen in the diplomatic reception rooms at the U.S. Department of State. It had a donation value of $15,000. If yours is all original and is not a 19th- or 20th-century copy, it is worth from $5,000 to $15,000. It should be insured on a fine arts policy that covers fire, theft and breakage. A homeowner's or renter's policy will not properly cover an antique of this value.

Q What can you tell me about my Lalique vase? It's nine inches high with a brown stain over the design.

—N.H., Anaheim, Calif.



A. Your vase is decorated with "honesty" flowers, known in French as *monnaie du pape.* The design was used in the 1920s on several kinds of bottles and vases. The vase was also used as a "lighting bowl." Lalique made many lamps in which a light bulb was inside the glass. Some of these lamps were shaped like bottles with decorative stoppers and the light accented the raised decorations that were molded in the glass. Some were like your vase with a light source that reflected out through the sides of the lamp. A Lalique vase with any added color like the brown on your vase has more value than the more common clear and frosted glass pieces. The value of the honesty vase is approximately $1,000.

Q This eight-inch-high pitcher has a strange gold dragon-like handle. The other decorations on the pitcher are gold with pale colored flowers. The bottom is marked with a circle and the name "Carlsbad." How was this used?

—A.J.M., Atlanta, Ga.



A. Dragons, lizards, snakes and other exotic creatures were often used as handles for pitchers and teapots. The Royal Worcester factory in England started making a line of ivory-colored, gold-decorated porcelain during the 1880s. It was so popular it was soon copied by porcelain makers in many countries. Your pitcher was probably a creamer for a tea set. It was made in Carlsbad, Bohemia, which is now part of Czechoslovakia. A group of factories made ceramics in that area and some that were not actually in the city of Carlsbad used the name as part of their marks. Marks used before 1890 were usually spelled "Karlsbad." Later it became "Carlsbad" for the export market. The design and mark of your creamer dates it about 1885. Retail value, $85.

Q I have a strange iron inkwell. The center is an elk's head with antlers. When were iron inkwells popular?

T.M., Fresno, Calif.

A. In the 18th century inkstands became elaborate status symbols. Silver and even gold inkstands were made, each to hold a pen, some bottles of ink, and perhaps the other necessities such as pounce (powdered sandarac or cuttlefish bone). Pounce kept the ink from spreading on the unglazed paper. There was also a box for the wafers that sealed the letter. The paper was better by the 19th century, envelopes were available, and an inkstand usually held just ink and pens. Your iron inkstand was probably made at the turn of the century. The elk is the symbol for the Fraternal Order of the Elks. The elk's head was particularly suited to use on an inkstand. Pens were kept across the antlers. The iron stands were gilded, bronzed or left black. Your stand is worth about $150. *(For more on inkstands —and inkwells— see "At Home With Antiques," page 37.)*■











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ENTERTAINING PLUS

By SARAH BELK and BEVERLY McGUIRE



¡FIESTA!

Instead of the predictable three courses, offer a selection of tasty Spanish appetizers at your next affair. Potatoes and octopus dressed with olive oil, paprika and cayenne and a cumin-flavored mushroom salad *(left)* are but two of the inspired dishes in Penelope Casas's new book, *Tapas: the Little Dishes of Spain* (Knopf, $23).

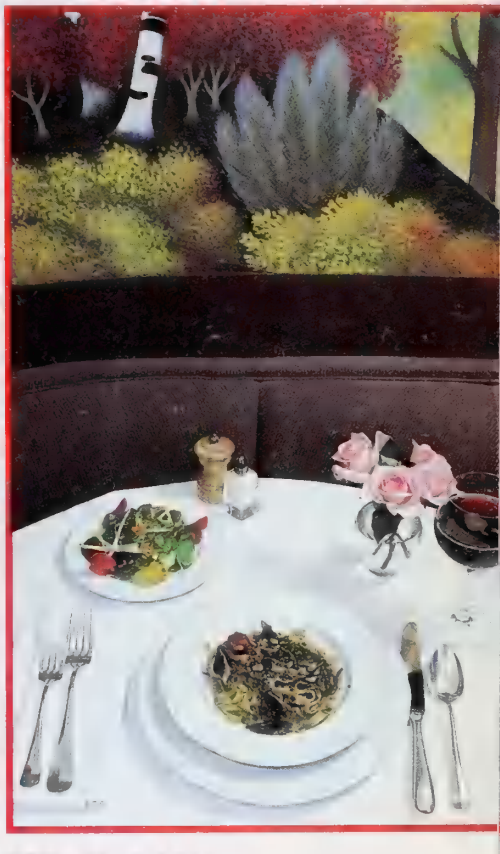
LIQUID TRUFFLES

Extra virgin olive oil perfumed with white Italian truffles is a divinely intense infusion. A little goes a long way: toss with angel hair pasta, butter, Parmesan cheese and cracked pepper, or combine with wine vinegar for the ultimate vinaigrette. One-half liter, $67 ppd. Available from Flying Foods International by check, money order or American Express, (718) 706-0820.



FINNISH TOUCHES

Nordic simplicity inspires this country table set with Aino Aalto's ridged crystal dinnerware. Designed in 1932, now produced in Finland by iittala, pieces range from $10 to $30 retail. Available at Bloomingdale's, NYC, and department stores across the country. Place mats by Marimekko, "Otso" vase by iittala, pine furniture by Evergreen Antiques, flatware by Stanley Roberts.



RANDY O'ROURKE

WILD AND WONDERFUL

Try your favorite wild mushrooms in the pasta dish *(above)* from Anne Rosenzweig, chef-owner of New York's Arcadia restaurant. Sauté 2 T. minced shallots and 1 t. minced garlic with 4 T. butter over medium heat 30 seconds. Add 5 c. sliced wild mushrooms and sauté 2 to 3 minutes. Add ½ c. dry Marsala; reduce until 3 T. liquid remains. Add 1½ c. heavy cream, ¼ c. chicken broth; cook 1 minute; toss with ¾ lb. pasta, 3 T. toasted pine nuts, 2 T. each butter, parsley and chives.■

CLASS ACT

Learning to cook was never so enjoyable! Georges Blanc, cookbook author and chef at La Mère Blanc near Paris, will teach two-, three- and five-day courses November 5 to 10 at the Robert Mondavi Winery in Napa Valley. Pierre Troisgros, noted chef of Les Frères Troisgros in Roanne follows, sharing his culinary secrets December 3 to 5, 6 to 8 or 3 to 8. For more information, contact Axel Fabre at (707) 944-2866.

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Nobody Doesn't Like Sara Lee

A PIE-SAMPLER PARTY



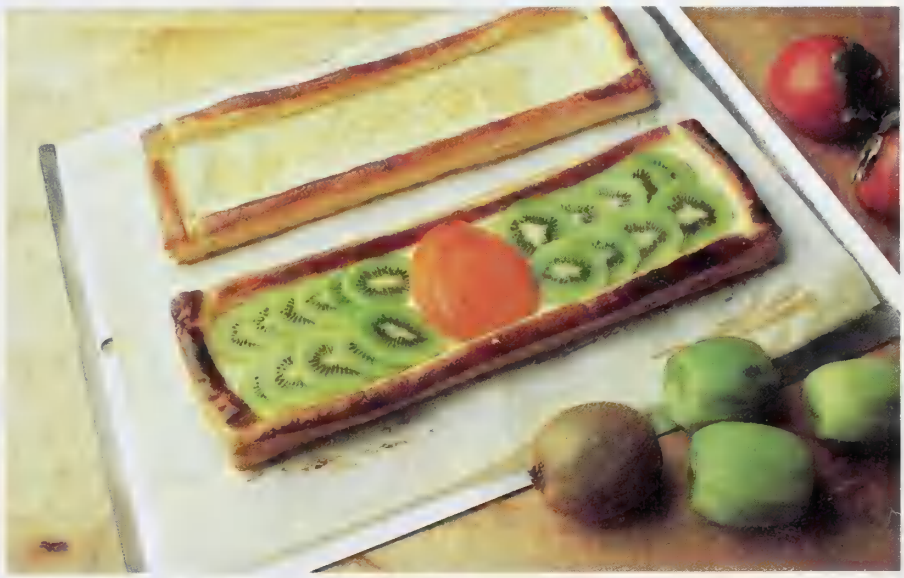
Martha Stewart revives the time-honored tradition of sharing recipes with a pie-tasting party; quaintly simple or dazzlingly nouvelle, pies and tarts are still high among America's favorite desserts ▶



A PIE-SAMPLER PARTY

"The selection ran the gamut from old-fashioned favorites— lemon meringue and pumpkin—to more out-of-the-ordinary combinations such as a kiwi-persimmon tart and gin-poached pears on puff pastry with pistachios"





Imagine the perfect autumn afternoon: clear blue skies, a nip in the air and the telltale cool, thin light that signifies the changing of the seasons. It's the kind of day when appetites are revived and a warm kitchen is once again a welcome place to be.

In collecting recipes for her forthcoming book, *Martha Stewart's Pies,* contributing food editor Martha Stewart found the season ideal for hosting a pie-tasting party. "Invite friends to bring a favorite pie or tart and its recipe—one that has been handed down through the family or one that they've created themselves. The only requirement for our party was that the pie be completely homemade: no prepared crusts, packaged custards or canned fruit fillings allowed."

Rather than a contest, let the emphasis of the party be *fun:* to relax with friends, children and neighbors, to soak up the last warm rays of sun and, of course, to enjoy a sampling of one of America's favorite desserts. An afternoon pie-tasting party is the perfect theme for a casual family gathering. But waistline, be warned! The temptation to taste everything is overwhelming—one's appetite for dinner is very likely to be spoiled!►



Tara Rappaport's pyramid pear galette *(preceding page);* Martha Stewart's mile-high lemon meringue pie *(opposite);* Rita Christiansen's raspberry-rhubarb pie *(top left);* Martha Stewart's kiwi and persimmon tart *(top);* Jane Stacey's apricot tart with hazelnut frangipane filling *(above).*

A PIE-SAMPLER PARTY

Garnish pies and tarts with decorative pastry cut outs, fresh flowers or chocolate leaves; or present in a pretty napkin-lined basket





Dorian Leigh's blueberry dumpling pie *(top);* Helen Evans's blackberry apple pie *(above);* Ellie Giannone's pumpkin pie *(top right);* Kathy Powell's pear tart with chocolate pastry cream *(opposite).*



One of the benefits of having a pie party is that very little preparation is actually involved. Simply move a long table outdoors and cover it with a simple cloth or runner (preferably one that can survive blackberry juice and chocolate pastry cream). Arrange forks, napkins and lots of plates for tasting (salad or dessert plates are perfect) at one end of the table; place coffee, tea, milk, and cider at the other. A chilled sweet or sparkling wine could be served as well; try a California late harvest Riesling or Moscato or a good quality Asti Spumante—they're perfect with fruity desserts.

Despite what great grandmother may have said, you needn't be intimidated by pastry making. Indeed, it is not necessarily a "gift" one is born with; *any* interested, thoughtful cook can produce a light, flaky crust! The clear, concise step-by-step photographs in Mrs. Stewart's new book will serve to encourage even the most hesitant baker. Separate sections on working with chocolate and candied fruit peel offer a wealth of ideas for the prettiest garnishes imaginable.■ *Editors* SARAH BELK *and* JODY THOMPSON-KENNEDY



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By PETER QUIMME

DISCOVERY: *Belgian Beers*



ALASTAIR LINAY

I'll admit it: Much as I like fine beer, I don't often think of it as an accompaniment to fine food. But after sampling 10 of the finest beers of the Flanders region of Belgium, which are now being introduced to this country, I'm ready to change my attitude. Many of these classic beers (actually they're ales) are as complex and interesting in flavor as fine wine. Served lightly chilled they are marvelous with rich foods.

My favorites are the copper-hued, creamy-textured Palm Ale and the big, brassy, yet elegant Duvel. De Koninck, Affligem, Augustijn, Scaldis and Gouden Carolus are richer, darker and spicier examples. The adventurous should go on to try the real exotics: the licorice-flavored Kwak Pauwel, the coriander-scented Wittekop and the cherry beer, Mort Subite Kriek. Expect to pay about $3 for a bottle (about $25 for sample pack of all 10) for these brews.

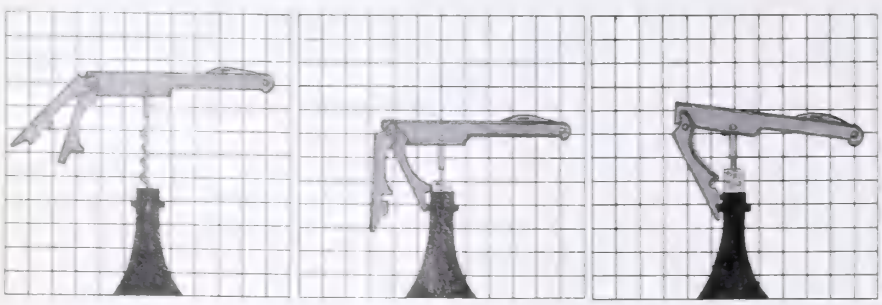
THE WAITER'S CORKSCREW UPDATED

If you've ever ordered a bottle of wine in a restaurant you're almost certain to have seen a waiter's corkscrew. It folds up like a small pocketknife and will open any bottle of wine with ease—if you use it right. With the usual design of a waiter's corkscrew, unfortunately, it's possible to chip a piece of glass off the lip of the bottle if you're not practiced.

The "Grand Opening," a new, improved all-chrome version, eliminates all the problems this old design ever had and makes it a snap to use. The improvements include two levers instead of one, an extra-long coil for extra-long corks, and a perfectly designed capsule cutter.

It holds up under hard use too. I gave one to Joshua Wesson, the award-winning sommelier at Hubert's restaurant in New York, to field-test for a month. "It's a definite improvement over the old design," Wesson told me. "You can't chip the bottle."

Available for $5.95 plus $1.95 shipping (20 percent off for orders of a dozen or more). Order catalog #FM-1 from America's Wineland Crafts, 680 Beach St., Suite 311, San Francisco, CA 94109. Phone: (415) 474-9000.



ALBERT LIA

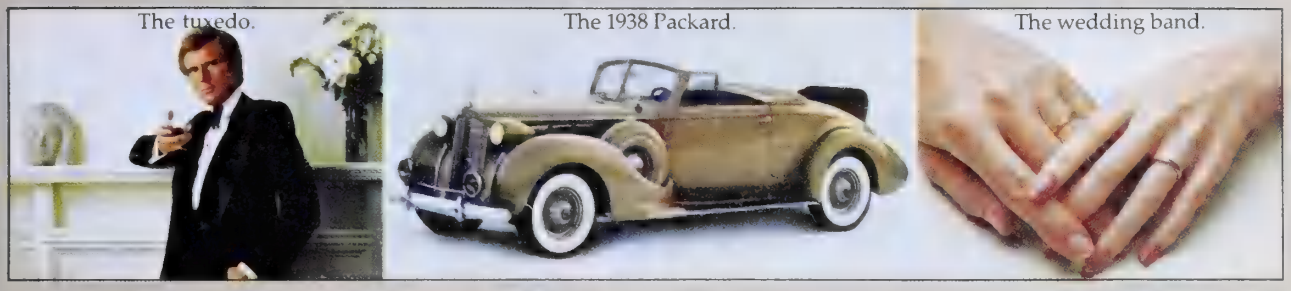
A SAMPLER CASE FOR FALL

Here's my choice of a dozen flavorful wines to accompany the richer fall menus. Some are inexpensive enough to adopt as your own house wines; others are impressive enough to grace dinner parties. Most of my dozen choices are widely available.

Reds: 1983 Monte Cañeten Cabernet Sauvignon from Chile (about $6); 1981 Chateau D'Angludet (about $8) and 1981 Chateau Marquis de Terme (about $10), both from France; from California, 1984 Buena Vista Gamay Beaujolais (about $6), 1981 Charles Krug Merlot (about $7), 1981 Charles Le Franc Cabernet Sauvignon ($7), '81 Beringer Knights Valley Cabernet Sauvignon ($8) and Robert Mondavi Cabernet Sauvignon '82 ($9.50).

Whites: 1983 Aussay Pinot Gris from France (about $6); 1983 Tyrrell's "HVD" Hunter Semillon from Australia (about $7); 1983 Clos du Bois Flintwood Chardonnay (about $11) and 1982 Sonoma-Cutrer Les Pierres Chardonnay (about $16), both from California.■

A CLASSIC HAS NOTHING TO DO WITH FASHION. AND EVERYTHING TO DO WITH STYLE.





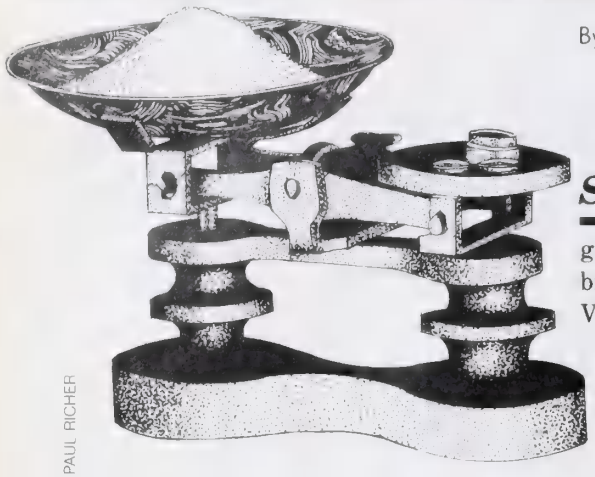
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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



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Direct from England, this cast iron scale in a classic form, with a solid pear-shaped brass pan and brass trim, is a handsome addition to any kitchen. From Victor Cast Ware Ltd., $75.

HELPFUL HANG-UPS

One solution to storing cookware is to hang it. Calphalon, manufacturer of aluminum cookware, has just introduced a line of sturdy anodized aluminum racks in four shapes: 20- and 30-inch rounds, 14-by-24-inch and 16-by-32-inch rectangles, 20-by-40-inch and 20-by-56-inch ovals (all ceiling mounted) and a 32-inch wall-mounted unit. Specially designed hooks fit securely over the two-inch track. Racks retail from $40 for the wall-mounted model to $170.



PIE CARE

If pies are a favorite with your family you'll want Rubbermaid's new pie keeper to maintain freshness longer. It has sure-grip handles to make carrying easier and it holds 8- to 10-inch pies. A see-through top snaps over the base. It is top-rack dishwasher safe, comes with a five-year warranty and retails for about $6.

BREWING IN STYLE

New from Krups: The 10-cup Euro/Brew Aroma coffee maker has a swing-away filter holder with double walls for preserving flavor and aroma, two electronically controlled brewing cycles and a Stop 'N Serve feature that prevents dripping when carafe is removed. Retail price is $85.



SPICE GRINDERS

Each of the six spice containers in this attractive holder is clearly labeled and has its own grinder. Spices included are allspice, ginger, nutmeg, mustard, white pepper and chili pepper. At Henri Bendel, $35.■

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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Fresh fruits and vegetables are important in the diet because of their low calorie count, high fiber content and nutritional value. Fall produce, so abundant in the markets now, adapts well to microwave cooking. This wonderfully fast, moist-heat cooking method helps retain nutrients in fresh produce and, because cooking time is reduced, garden-fresh flavor is preserved as well.

It is important to be aware that the firmness of fruits and vegetables affects their cooking time; even 1 or 2 minutes can make a difference. We recommend that you undercook produce, then test for doneness to avoid overcooking. It's easy to add a few minutes of cooking time but not much can be done to salvage overcooked food.

SPAGHETTI SQUASH ALFREDO

A seasonal variation on an Italian favorite

1 3- to 4-pound spaghetti squash
1/2 cup butter
1 cup heavy cream
2 egg yolks
Salt, freshly ground pepper to taste
1 cup grated Parmesan or Romano cheese
Freshly chopped parsley to garnish

☐ Wash squash and pierce deeply several times on all sides with point of sharp knife.

☐ Place in microwave oven on double thickness of paper towels. Microcook on high 12 to 16 minutes or until squash feels soft when pressed lightly, turning squash over after 6 minutes.

☐ Remove from oven with pot holders and let stand 5 minutes. Cut in half lengthwise and scoop out seeds. Scrape flesh from shell with fork, twisting fork to make spaghettilike strands. Place strands in large bowl and set 1 shell aside.

☐ Place butter in 4-cup glass measure and microcook on high 1-1/2 minutes or until melted. Add cream, egg yolks, salt and pepper, and beat with wire whisk until well blended. Microcook on high 2-1/2 minutes, stirring after 1 minute. Add 3/4 cup cheese and stir well.

☐ Pour sauce over squash "spaghetti" and toss lightly. Spoon into reserved shell and place on microproof serving dish and microcook on high 1 to 2 minutes or until heated through. Sprinkle with remaining 1/4 cup cheese and garnish with parsley. Serves 6.

☐ *Note:* Squash must be pierced deeply in several places to allow steam to escape. If not pierced properly, squash may explode during cooking.



BAKED APPLES WITH BRANDY-MARMALADE SAUCE

spicy, orange-scented nut stuffing sets these baked apples apart from all others

- **6 firm, ripe cooking apples, such as Rome Beauty**
- **Lemon juice**
- **1 tablespoon finely chopped crystallized ginger**
- **1/4 cup finely chopped pecans or walnuts**
- **1/4 cup chopped raisins or currants**
- **1 teaspoon grated orange zest**
- **1/2 teaspoon cinnamon**
- **1/4 teaspoon grated nutmeg**
- **1/8 teaspoon ground cloves**
- **2 tablespoons honey**
- **6 tablespoons marmalade (preferably imported)**
- **3 tablespoons Curaçao or Grand Marnier**
- **3 tablespoons orange juice**

] Wash apples and core to within about 1/2 ch of bottom. Peel 1 to 2 inches of skin round top of apples. Brush cored and peeled ortion with lemon juice.

] Combine ginger, nuts, raisins, orange zest, nnamon, nutmeg, cloves, honey, and 3 table- oons marmalade in small bowl. Mix well nd spoon into apple cavities.

] Place apples filled side up in shallow micro- roof baking dish in which apples will stand pright without falling over.

] Combine remaining marmalade, Curaçao nd orange juice in small bowl. Mix well and oon over apples. Cover and microcook on igh 10 to 12 minutes or until apples are nder, basting apples and rotating dish a half rn after 5 minutes. (Cooking time will vary epending on size of apples and on whether ou prefer firm or soft baked apples.) Place ples in serving dishes and spoon some of the uce over. Serve warm or chilled. Serves 6.

BANANAS FOSTER

- **4 large firm bananas**
- **1/4 cup unsalted butter**
- **1/3 cup light brown sugar**
- **1/4 teaspoon cinnamon**
- **1/8 teaspoon grated nutmeg**
- **1/3 to 1/2 cup dark rum**
- **Vanilla or coffee ice cream**
- **Chopped toasted hazelnuts (optional)**

] Peel bananas and cut in half lengthwise; cut ch half into thirds.

] Place butter in shallow 1-1/2-quart micro- roof baking dish. Microcook on high 1 min- e or until melted. Add brown sugar, cinna- on, nutmeg, 4 tablespoons dark rum, and ir well. Microcook on high 1 minute. Add nanas and turn gently in sauce to coat. Mi- ocook on high 3 to 4 minutes.

] Pour remaining rum into 1-cup glass mea- re and microcook on high 1 minute or until ated. Pour hot rum over bananas and ignite refully. Let flames subside then spoon ba- nas over ice cream, top with sauce, and rinkle with nuts. Serves 6. ■

recipes tested in a 625-watt oven. If the wattage of your n is lower, additional cooking time will be necessary



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Through the Looking Glass
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QUICK COOK

A hearty, full-flavored menu for fall



This quick meal has an Oriental flair. It's simple to prepare, yet the flavors are fresh and interesting. The orange-soy marinade creates a tasty glaze for the pork chops, and the cabbage and rice dish is a variation on Chinese fried rice. You can substitute any green vegetable—spinach, broccoli rabe or string beans—for the broccoli. The baked apple dish—perfumed with cinnamon and cardamom—pays homage to autumn's bountiful apple harvest. —MARTHA STEWART

Pork Chops With Orange-Soy Marinade

3/4 cup freshly squeezed orange juice
2 tablespoons soy sauce
1 teaspoon sugar
1 clove garlic, minced
1/4 teaspoon freshly ground black pepper (or 1 teaspoon dried)
8 sprigs fresh thyme
8 lean loin pork chops, 1/2-inch thick
2 tablespoons butter
Vegetable oil

1. In bowl, mix orange juice, soy sauce, sugar, garlic, pepper and half the thyme.
2. Score chops in crisscross pattern 1/8 inch deep on both sides with sharp knife. Place in single layer in non-aluminum pan or dish. Pour marinade over chops and marinate 30 minutes to 2 hours at room temperature.
3. Heat butter with enough oil to measure 1/8 inch deep in large, heavy skillet.
4. Over high heat cook chops 3 minutes on each side or until browned. Pour off excess oil.
5. Reduce heat, add marinade and simmer, covered 8 to 10 minutes or until chops are tender and no pink remains.
6. Transfer chops to warm platter. Boil pan juices uncovered until reduced to 1/3 cup; pour over chops and garnish with remaining thyme sprigs.

Rice With Green Cabbage

1-1/2 cups white rice, preferably short-grained Oriental rice
2 tablespoons vegetable oil
3 cups boiling water or chicken stock
1 teaspoon salt
Freshly ground pepper
2 bay leaves
2 sprigs parsley
1/2 pound fresh green cabbage, shredded
3 tablespoons olive oil

1. In heavy 2-quart saucepan, heat 2 tablespoons vegetable oil over moderately high heat. Add rice and cook, stirring constantly, until rice is opaque, about 3 minutes.
2. Add water, salt, pepper, bay leaves and parsley.
3. Lower heat, cover and cook about 12 minutes or until all liquid has been absorbed and rice is tender. Remove from heat, discard bay leaves and keep covered.
4. Heat olive oil in large, heavy skillet over moderate heat. Add cabbage and sauté until crisp-tender, about 4 minutes. Toss with rice; season with salt and pepper and serve hot.

Stir-Fried Broccoli

1 large bunch broccoli, cut into small florets; stalks peeled and cut into 1/2-inch pieces
2 tablespoons vegetable or olive oil
Juice of 1 lemon
Freshly ground pepper to taste

1. Steam broccoli over boiling water 1 minute and drain thoroughly.
2. Heat oil in wok or large skillet. Add broccoli and stir-fry 2 to 3 minutes or until crisp-tender. Season with lemon juice and pepper; serve hot.

Baked Sliced Apples

3 large firm, ripe apples, such as Cortland, Golden Delicious or Baldwin
3 tablespoons light brown sugar
1 tablespoon flour
3/4 teaspoon cinnamon
1/8 teaspoon ground cardamom
3 tablespoons unsalted butter, cut into small pieces
1/4 cup currants or raisins
1/3 cup dry white wine
1/4 cup heavy cream

1. Preheat oven to 375°.
2. Core apples and slice into wedges 1/8 inch thick. Arrange in overlapping rows in a buttered 9-by-13-inch non-aluminum baking dish. Pour wine over apples.
3. In bowl mix sugar, flour, cinnamon and cardamom. Cut in butter; mix in currants. Distribute mixture evenly over apples.
4. Bake 20 minutes or until apples are tender. Pour heavy cream over apples and serve warm. ■

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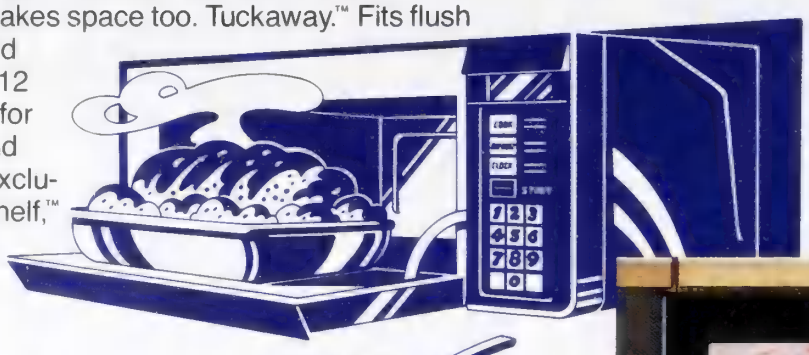
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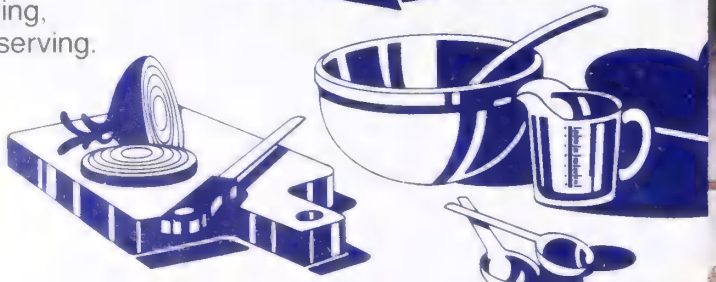




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A PIE-SAMPLER PARTY

Continued from page 105

PUFF PASTRY

- 1 pound (4 sticks) unsalted butter
- 1 pound all-purpose flour
- 1/2 cup heavy cream
- 1/2 cup iced water
- 1 teaspoon salt

☐ In food processor or bowl of heavy-duty electric mixer, beat butter until smooth. Add 1/2 cup flour and mix until smooth and thoroughly combined. Shape into a 5-by-5-inch square, approximately 1 inch thick. Wrap well with plastic wrap and chill 30 minutes.

☐ In separate bowl, beat remaining flour with cream, iced water and salt. Dough should just come together; do not overmix. (Dough will not be completely smooth, but it should not be sticky.)

☐ Roll out into an 8-by-12-inch rectangle. Place butter square in center of dough rectangle and fold it over to completely encase butter; pinch edges of pastry to seal. Wrap and chill at least 30 minutes.

☐ Roll out dough into an 8-by-18-inch rectangle, being careful not to overwork dough. Fold dough into thirds like a business letter, matching edges as carefully as possible and brushing off any excess flour. (It is very important that butter be distributed evenly between layers of dough so that pastry will puff evenly when baked.) This completes one "turn." Wrap dough in plastic wrap and chill 30 minutes.

☐ Place dough on work surface so that it opens like a book, with the open flap to your right. Roll as before into an 8-by-18-inch rectangle. Fold into thirds again; this completes the second "turn." Wrap and chill 30 minutes.

☐ Give the dough 4 more "turns," placing the open flap to your right each time. Wrap and chill 30 minutes between each "turn." Makes about 2 pounds pastry. (*Note:* uncooked dough may be refrigerated up to 4 days or frozen up to 3 months.)

BASIC PIECRUST *(PÂTE BRISÉE)*

- 1-1/2 cups flour
- 1/2 teaspoon salt
- 1/2 cup (1 stick) unsalted butter, cut into small pieces
- 2 to 3 tablespoons ice water



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☐ Place flour and salt in bowl of food processor. Add butter and process approximately 10 seconds or just until mixture resembles coarse meal. Add water by teaspoons through feed tube as you pulse/process, adding water only until dough just holds together without being sticky. Do not overmix. Pat dough into flat circle, wrap in plastic wrap, and chill at least 1 hour.

☐ On lightly floured surface, roll out dough 1/8 inch thick. Place in lightly buttered 9-inch tart or pie pan, pressing pastry lightly into bottom edges and along sides of pan. Trim pastry by rolling a rolling pin across top of pan. Crimp edges; cover and refrigerate up to 1 day in advance at this point.

☐ Carefully line pastry with aluminum foil, pressing it lightly into edges. Fill with uncooked dried beans or rice or pie weights.

☐ Bake in preheated 375° oven 15 to 17 minutes or until pastry just begins to turn golden around edges. Remove foil and weights; pierce any areas of pastry that have puffed up. Return to oven and bake 12 to 15 minutes or just until pastry turns light golden. Cool on rack. May be wrapped and frozen for later use. Makes one 9-inch pie or tart shell.

(Continued on page 121)

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A PIE-SAMPLER PARTY

Continued from page 119

PASTRY CREAM (*CRÈME PATISSIERE*)

- 3 egg yolks
- 1/4 cup sugar
- 1/4 cup flour
- 1 cup milk
- 2 tablespoons unsalted butter
- 1/2 teaspoon vanilla
- Pinch salt

☐ In large bowl, beat egg yolks while slowly adding sugar until mixture is thick and pale yellow. Beat in flour.

☐ Scald milk in a saucepan then add slowly to egg mixture while whisking constantly.

☐ Return mixture to saucepan and stir vigorously over moderate heat until it comes to a boil and is thick and smooth. Remove from heat; whisk in butter, vanilla and salt. (*Note:* pour mixture through a sieve if it appears lumpy.) Place a piece of plastic wrap directly on the surface and cool about 1 hour before using. Makes about 1-1/2 cups.

KATHY EVANS'S MOTHER-IN-LAW'S BLACKBERRY-APPLE PIE

- Pastry for a 9-inch double-crust pie (*double recipe for basic piecrust, page 119*)
- 8 medium-sized, tart cooking apples (preferably Granny Smith), peeled, cored and cut into 1/4-inch slices
- 1/2 cup sugar (or to taste)
- 4 tablespoons (1/2 stick) unsalted butter, melted
- 1-1/2 pints (3 cups) fresh, ripe blackberries, rinsed and well drained
- Milk for glazing pastry

☐ Roll out half the dough 1/8 inch thick on a lightly floured surface. Drape over a 9-inch pie plate; trim edge leaving a 2-inch overhang. Prick bottom with fork; cover lightly with plastic wrap and chill. Pat remaining pastry into flat 1-inch-thick circle; wrap and chill.

☐ In an 8- to 10-inch skillet, combine apples, 2 tablespoons of the sugar and butter. Cook uncovered over moderate heat, tossing gently from time to time, 6 to 8 minutes or until apples are tender but not mushy. Remove from heat and cool to room temperature.

☐ Put 2 cups of the blackberries in bottom of pastry-lined pie plate. Gently toss remaining sugar and remaining berries with cooked apples and their juices. Distribute mixture evenly over blackberries in pie plate.

☐ Roll out reserved dough 1/8 inch thick and place on top. Crimp edges to seal and slit top in several places. Brush

(Continued on page 123)

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A PIE-SAMPLER PARTY

Continued from page 121

pastry lightly with milk and bake in preheated 425° oven 10 minutes, or just until pastry begins to brown. Reduce heat to 350° and bake 30 to 40 minutes or until juices in center of pie are bubbling. Cool before serving. Serves 6 to 8.

KATHY POWELL'S PEAR TART WITH CHOCOLATE PASTRY CREAM

Nut crust:

- 10 ounces (about 1 cup plus 2 tablespoons) finely chopped almonds or walnuts
- 1/2 pound (2 sticks) unsalted butter, at room temperature
- 1/3 cup sugar
- 3 cups flour
- 1 egg, lightly beaten
- 1 teaspoon almond or vanilla extract

Chocolate pastry cream:

- 3 egg yolks
- 1/4 cup plus 1 tablespoon sugar
- 1 tablespoons flour
- 1 tablespoon cornstarch
- 1 cup milk
- 1/2 vanilla bean
- 2 ounces semisweet chocolate, melted and cooled
- 1 teaspoon unsalted butter

- 3 to 4 firm, ripe Anjou or Comice pears
- 1/2 lemon
- 1-1/2 cups sugar
- 3 to 4 ounces semisweet chocolate, melted

Smooth, sturdy leaves (preferably pear leaves) to make garnish

☐ Make crust: In bowl of electric mixer or in large bowl with wooden spoon, combine all ingredients until well blended. Press half the mixture into a buttered 9-inch tart pan. Chill at least 30 minutes. (Wrap remaining dough and chill or freeze for another use.)

☐ Bake 20 to 25 minutes in preheated 350° oven, or until pastry is golden brown. Cool before filling.

☐ Make pastry cream: In bowl, beat egg yolks with 1 tablespoon sugar until thick and lemon-colored. Add flour and cornstarch; beat until well combined.

☐ In heavy saucepan, scald milk with vanilla bean and 1/4 cup sugar.

☐ Discard vanilla bean. Add half the hot milk to egg-sugar mixture while whisking constantly. Add mixture to remaining hot milk in saucepan and bring to boil over moderately high heat while whisking constantly to prevent scorching. Lower heat and cook 2 minutes longer, stirring constantly. Remove from heat; strain into clean bowl. Stir in chocolate and butter.

☐ Press plastic wrap directly on surface to prevent skin from forming. Refrigerate until ready to use.

☐ Poach pears: Peel pears; rub with lemon half to prevent browning. Bring sugar and 3 cups water to boil in large saucepan and simmer 2 minutes. Add pears and simmer 10 to 20 minutes or until just tender. Cool pears in poaching liquid. (*Note:* if liquid does not cover pears completely, cut pears in half lengthwise.)

☐ To make chocolate leaves, quickly brush melted chocolate onto shiny side of leaves, being careful that no chocolate gets onto underside of leaf.

☐ Place chocolate-covered leaves on wax paper-lined baking sheet and freeze until chocolate hardens. Working quickly, gently peel leaf away from chocolate. Freeze chocolate leaves until ready to use.

☐ To assemble tart: Spread cooled pastry cream evenly into tart shell. Drain pears, then cut each in half lengthwise if you haven't already done so; remove cores. Cut each pear half horizontally into 1/4-inch slices. Place sliced pear halves on top of the pastry cream, carefully "sliding" slices to fan them out as much as possible. Garnish center of tart with chocolate leaves; refrigerate until ready to serve. Serves 6 to 8.

(Continued on page 124)



A PIE-SAMPLER PARTY

Continued from page 123

KIWI-PERSIMMON TART

- 1 pound puff pastry *(the recipe for puff pastry on page 119 makes about 2 pounds; refrigerate or freeze unused dough for another use)*
- 1 egg yolk beaten with 1 tablespoon milk, for egg glaze
- 1-1/2 cups pastry cream *(see recipe, page 119)*
- 3 to 4 firm, ripe kiwi, peeled and cut lengthwise into 1/4-inch slices
- 1 ripe, unblemished persimmon, peeled and sliced (or, substitute other fruit of choice)

☐ Roll out puff pastry to as close to a 16-by-18-inch rectangle as possible. Trim uneven edges. Place rectangle of dough on parchment-lined baking sheet and chill 30 minutes.

☐ Cut two 1-inch strips from the long side and 2 1-inch strips from the short side. Brush one side of each strip with water. Lay strips wet side down on border of pastry rectangle, overlapping ends of the strips at corners and trimming where necessary to make a neat frame. Chill 30 minutes.

☐ Brush top of pastry border with egg glaze; prick the inside base all over with fork. Bake in preheated 425° oven 15 minutes or until puffed. Lower heat to 350° and bake 15 minutes or until crisp, puffed and browned. (*Note:* If center puffs up too much, prick to release air.) Cool on rack.

☐ Spread pastry cream evenly in bottom of cooled puff pastry shell. Place two persimmon slices (or other fruit) in center of tart and arrange overlapping kiwi slices on each side. Refrigerate until ready to serve. Serves 6 to 8.

JANE STACEY'S APRICOT TART WITH HAZELNUT FRANGIPANE

- 14 ounces dried apricot halves (about 2-1/2 cups)
- 1/4 cup Cognac
- 1/4 cup Grand Marnier or other orange liqueur

Pastry:

- 1 cup flour
- 1/3 cup sugar
- 1/4 teaspoon salt
- 1/4 cup ground, blanched almonds
- 1/2 cup (1 stick) cold unsalted butter
- 2 to 3 egg yolks

Frangipane filling:

- 3 ounces prepared almond paste (about 1/3 cup)
- 1/3 cup sugar
- 1/2 cup chopped, toasted, skinned hazelnuts
- 1/2 cup (1 stick) unsalted butter, room temperature
- 3 eggs, lightly beaten
- 2/3 cup heavy cream
- 3 tablespoons flour

- 1/2 cup apricot preserves

☐ In small bowl combine apricots, Co gnac, and Grand Marnier and macerate hours or overnight.

☐ Make pastry: In large bowl, combin flour, sugar, salt and ground almond Cut in butter until mixture resemble coarse meal. In small bowl, beat 2 eg yolks and add to flour mixture. (If mix ture seems dry, add an additional eg yolk.) Pat into flat circle; wrap well. Chi at least 1 hour.

☐ Make filling: Beat almond paste, sug ar, hazelnuts and butter in bowl unt smooth. Add eggs and beat until we incorporated. Stir in cream; sift in flou and stir until just mixed. Set aside.

☐ Let dough soften slightly at roor temperature. With floured fingers, pres into 10-inch tart pan with removable bot tom; trim edges. Prick bottom with fork chill 15 minutes.

☐ Spread filling evenly over chille pastry. Drain apricots and reserve 2 ta blespoons soaking liquid. Arrange apri cots cut side down in neat concentri circles over the filling. Bake 35 to 4 minutes in preheated 350° oven or unt pastry is evenly browned and toothpic inserted in center comes out clean.

☐ Make glaze: Bring preserves and re served soaking liquid to boil in sma

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saucepan over moderately high heat. Let boil 30 seconds, stirring constantly. Strain, then brush over apricots. Serves 8.

DORIAN LEIGH PARKER'S BLUEBERRY DUMPLING PIE

Note: Use a deep dish pie pan for this juicy pie.

- 1 8-ounce jar red currant or grape jelly
- 1/2 cup sugar
- 2 tablespoons uncooked quick-cooking tapioca
- 4 teaspoons lemon juice
- 2 packages (10 ounces each) frozen blueberries, thawed and well-drained or 8 cups fresh blueberries
- 1 9-inch unbaked pie shell, chilled, plus two top crusts and pastry trimmings *(triple recipe for basic piecrust, page 119)*
- 1 egg beaten with 1 tablespoon heavy cream
- Granulated sugar

☐ In saucepan heat jelly, sugar, tapioca, and lemon juice over low heat until jelly has melted; pour mixture into large bowl. Add half the blueberries; stir to mix.

☐ Pour filling into chilled pie shell and cover with 1 top crust, trimming crust to fit if necessary. Distribute remaining blueberries on top of pastry; cover with remaining crust. Seal and crimp edges. Cut out leaf or vine shapes from pastry trimmings if desired. Brush top of pie lightly with egg glaze and gently press on cutouts. Brush cutouts with egg glaze, then cut several slashes in crust for steam to escape. Sprinkle lightly with sugar.

☐ Bake 20 minutes in preheated 400° oven. Reduce temperature to 350° and bake 30 to 45 minutes longer or until crust is evenly browned on top. Cool slightly before slicing. Serve in bowls and eat with a spoon. Makes one 9-inch deep dish pie. Serves 8 to 10.

RITA CHRISTIANSEN'S RASPBERRY-RHUBARB LATTICE PIE

- Pastry for 9-inch double crust pie *(double basic piecrust recipe, page 119)*
- 2 cups fresh raspberries (or substitute frozen, unsweetened whole raspberries, thawed)
- 4 cups fresh rhubarb, cut into 1/2-inch pieces (or substitute frozen thawed rhubarb)
- 1-1/4 cup sugar (or to taste)
- 1/3 cup flour
- 1 teaspoon lemon juice
- 1 tablespoon cold, unsalted butter, cut into small pieces
- 1 egg beaten with 2 tablespoons heavy cream

☐ Cut off one-third of dough and pat into flat, round cake about 2 inches thick. Wrap in plastic and refrigerate until ready to use. On lightly floured surface, roll out remaining 2/3 dough 1/8 inch thick. Fit into 9- or 10-inch pie plate, trim edges, cover loosely and chill.

☐ In large bowl, gently toss raspberries and rhubarb with sugar, flour and lemon juice. Spoon into chilled pie shell and dot with butter; refrigerate while you prepare lattice topping.

☐ On lightly floured surface, roll out reserved pastry into a circle about 1/8 inch thick and 11 inches in diameter. Cut into 18 half-inch-wide strips. Place strips over filling and weave 14 of them in an over-and-under fashion. Place remaining strips around edge where bottom crust joins lattice top; press with tines of fork or crimp to seal well. Brush lattice top with egg glaze and place on parchment or foil-lined baking sheet.

☐ Bake in preheated 350° oven 1-1/2 to 2 hours or until pastry is golden brown and juices in center of pie are thick and bubbling. Cool on rack before serving. Makes one 9- or 10-inch pie. Serves 6 to 8. (*Note:* If substituting frozen fruit, make certain that it is completely thawed and well drained before using.)

MARTHA STEWART'S MILE-HIGH LEMON MERINGUE PIE

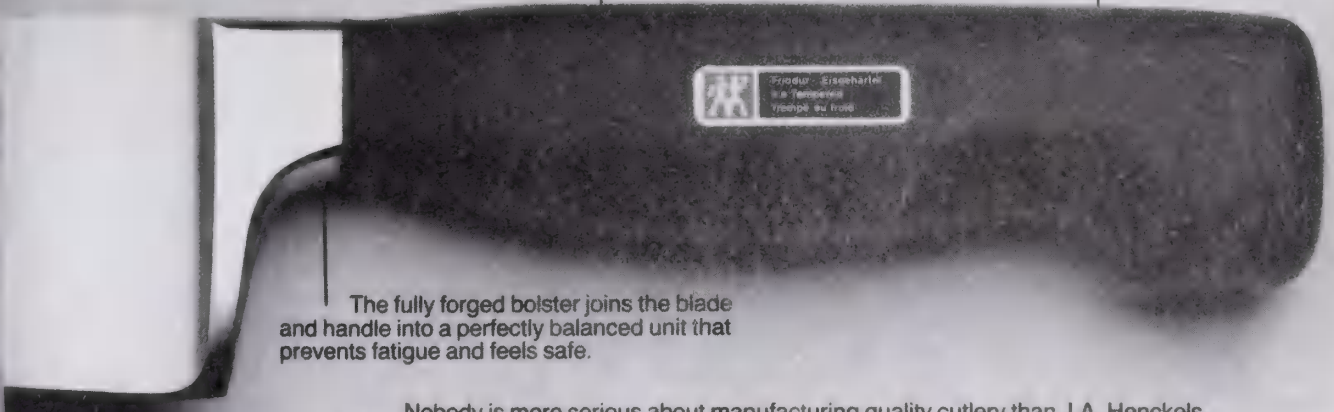
- 1-1/4 cups sugar
- 2/3 cup cake flour
- Pinch salt
- 5 egg yolks
- 2 tablespoons freshly grated lemon zest

(Continued on page 128)

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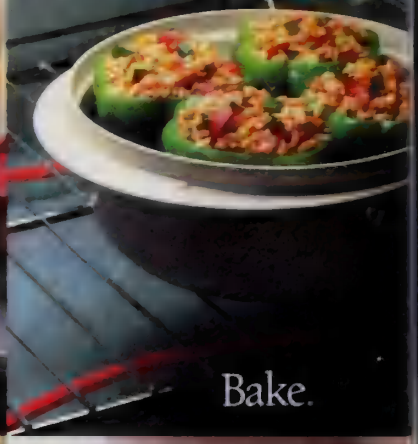
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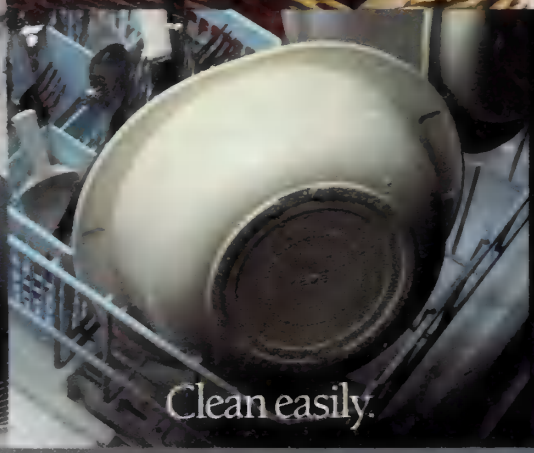














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Tupperware Home Parties
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A PIE-SAMPLER PARTY

Continued from page 125

- 1/2 cup freshly squeezed lemon juice
- 4 tablespoons (1/2 stick) unsalted butter

Meringue:

- 10 egg whites from large eggs
- 1/2 teaspoon cream of tartar
- 1/2 teaspoon vanilla extract
- Pinch salt
- 6 tablespoons sugar

- 1 9-inch baked pie shell *(see recipe for basic piecrust, page 119)*

☐ In 2-1/2 quart saucepan, combine sugar, flour, salt and 1-1/2 cups water. Cook mixture, whisking constantly, over moderate heat 10 to 12 minutes or until it thickens and turns smooth, opaque and pasty.

☐ Remove from heat and beat in egg yolks one at a time. When yolks are thoroughly incorporated, return to heat and cook, whisking constantly 5 to 6 minutes or until mixture drops in clumps from whisk. Remove from heat, pour into clean bowl, and stir in lemon zest, juice and butter. Cool mixture to room temperature.

☐ Make meringue: beat egg whites until foamy in clean, dry bowl. Add cream of tartar, vanilla and salt, and beat until lightly fluffy. Gradually add sugar while beating constantly about 7 to 8 minutes or until stiff but not dry peaks form.

☐ Pour cooled filling into baked pie shell, and mound meringue as high as possible over filling. (Be sure to cover filling completely, especially at edges where filling meets crust.) Bake in a preheated 350° oven until the meringue is golden brown, about 15 minutes. Cool at room temperature at least 3 hours before serving. Serves 6 to 8.

TAIRA RAPPAPORT'S PYRAMID PEAR GALETTE

- 1/2 cup gin
- 3/4 cup dry vermouth
- 2 cups sugar
- 2 to 3 dozen Seckel pears (or 7 to 8 firm Anjou or Bartlett pears), peeled if desired and rubbed with lemon half
- 2 pounds puff pastry *(see recipe, page 119)*
- 1 egg, beaten
- 1-1/2 cups apricot jam
- 1 cup pastry cream *(see recipe, page 119)*
- 1/2 cup chopped, toasted pistachio nuts

☐ Poach pears: Combine gin, 1/2 cup of the vermouth, sugar and 1 cup water in heavy saucepan. Cook, stirring frequently over moderate heat until sugar has dissolved.

☐ Place pears, stem end up, in a baking dish that will hold pears snugly and pour syrup over them. Bake in preheated 425° oven 1-1/2 to 2 hours or until pears are tender and syrup is golden, basting pears with syrup every 20 minutes. (*Note:* If using large pears, cover ends with foil when they begin to darken.) Remove from oven and cool pears completely in syrup.

☐ Divide puff pastry into thirds; wrap one third in plastic wrap and refrigerate. Roll out each of the other 2 portions of dough into circles 1/4-inch thick. Cut a 9-inch circle from each piece of pastry. Stack the pastry circles on a baking sheet that has been brushed lightly with ice water. Chill 30 minutes.

☐ Using sharp knife, make 1/4-inch deep crisscross pattern on top (this will prevent pastry from puffing up unevenly). Brush top with beaten egg and bake in preheated 425° oven 15 minutes; reduce heat to 350° and bake 20 to 30 minutes longer or until golden brown, crisp and dry. Cool pastry on rack. When completely cooled, carefully separate the 2 layers and place bottom layer on serving plate. Remove any undercooked dough. With sharp knife, cut out circle of pastry from center of top layer, leaving a 3/4-inch rim. (Inner circle may be eaten as pastry with coffee or tea.)

☐ Roll out remaining pastry to thick-

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ness of 1/8 inch. Using a 2-1/2-inch doughnut cutter (or 2 biscuit cutters measuring 2-1/2 inches for outer circumference and 1-1/2 inches for inner "hole") cut out 8 rings for garnish. (Wrap remaining dough and chill or freeze for another use.) Place rings on baking sheet that has been lightly brushed with water and bake in a preheated 400° oven 8 to 10 minutes or until golden brown, puffed and crisp. Cool on a rack.

☐ Make glaze: Combine apricot jam and remaining vermouth in a small saucepan over moderate heat, stirring constantly until jam has melted. Strain; cool to lukewarm.

☐ To assemble, spread pastry cream evenly over the bottom pastry circle. Drizzle a thin layer of glaze over the custard, and top with large pastry ring.

☐ Brush sides of galette lightly with glaze, then coat sides with pistachio nuts, pressing them lightly onto the glaze. Carefully arrange pears in center of galette ring. Brush pears with glaze. Brush small puff pastry rings with remaining glaze and arrange them pyramidlike (slanting slightly towards the center) over the pears.

☐ To serve, cut galette into 8 wedges and serve each with a pastry ring. Serves 8.

ELLIE GIANNONE'S PUMPKIN PIE

- 3 eggs
- 1/2 cup heavy cream
- 1/2 cup firmly packed dark brown sugar
- 1/2 teaspoon allspice
- 1/2 teaspoon cinnamon
- 1/2 teaspoon ginger
- 3/4 teaspoon salt
- 1 8-inch unbaked pie shell *(see recipe for basic piecrust, page 119)*
- 1 15-ounce can pumpkin purée (or 2 cups fresh pumpkin purée)

☐ In large bowl, beat eggs, cream, sugar and spices together. Beat in pumpkin puree. Pour into chilled pastry shell and bake in preheated 375° oven 40 to 45 minutes, or until crust is golden brown and custard is set but center is slightly soft. Cool before serving. Makes one 8-inch pie. (*Note:* for a spicier pie, add 1/8 teaspoon cloves and incease cinnamon to 1 teaspoon.)

BROWN SUGAR BRANDY PIE

(Recipe not included in Martha Stewart's book)

- 1 1-pound box light brown sugar, firmly packed
- 4 eggs, room temperature
- 1/4 cup milk
- 1 teaspoon brandy
- 1 teaspoon lemon juice
- 3/4 teaspoon salt
- 1/2 cup unsalted butter, melted and cooled

- 1 9-inch unbaked pie shell *(see basic piecrust, page 119)*

☐ In a medium-sized mixing bowl, combine brown sugar, eggs, milk, brandy, lemon juice and salt. Beat well until all ingredients are thoroughly incorporated and mixture is smooth.

☐ Add butter slowly to filling mixture while beating constantly. Pour into unbaked pie shell. Bake in preheated 325° oven 50 to 60 minutes or until set in the center and slightly puffy.

☐ Cool thoroughly on rack before serving. Serve with unsweetened whipped cream. Makes one 9-inch pie or approximately 8 servings.■



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TRAVEL

Continued from page 46

quilts, creamware molds. Here, in one place, is all the assorted clutter that adds so much character to that special English country look.

While you're down at the bottom of Fulham Rd., dash around the corner to **Hollywood Road Antiques,** 12 Hollywood Rd. Its mix is eclectic—paintings from the 1880s on, primitive watercolors, kilim pillows, a tiny needlepoint footstool, even a knotty twig cane for $7.

SLOANE STREET

Rather near the top of Walton St.—but a taxi ride away from Stephen Long's on Fulham Rd.—is Sloane St. Here everything's absolutely top drawer, from the decorating shops, which include **Jane Churchill** at No. 137 and **Charles Hammond** at No. 165, to **Gordon Lowes,** at No. 179-180 with its Wellington boots and classic overcoats.

It's thanks to Sloane Sq. and Sloane St. that London's version of yuppies are called Sloane Rangers. You may find many of them dressed in their plaid skirts and pearls like a casual Princess Di at the **General Trading Co.** at No. 144. After all, that's where Sloane Rangers have their wedding lists. Its small, appealing floors offer garden wares, antiques, china, even a new modern living shop. As you might expect, everything's pleasingly lively and far from stodgy.

Nearby is **Carolyn Warrender's** at 1 Ellis St. (it's the third right when you're walking from Sloane Sq.). Exuberantly stenciled flowers and fruit baskets decorate the outside of her shop. Inside she sells all the tools of the stencil trade. Though her patterns are imported from the United States, what's delightfully English is Ms. Warrender's way of decorating with stencils. "My background is in textile design," she says, "I wanted to take a motif off the fabric and create custom colored patterns. Stenciling here is very much a decorator's tool." For Americans one of her most welcome services is cutting stencils to coordinate with a motif from your favorite fabric. And she'll work long distance if you send the appropriate swatch and indicate the size of the stencil. Prices vary according to the complexity of the stencil design.

Crane Gallery, upstairs at No. 171a Sloane St., is devoted to New England rockers, quilts and good old, down-home American folk art. The news for collectors is the gallery's naive paintings of cows, dogs, folk and farm figures, all executed by British artists. "Our primitive painters have nowhere near the recognition of the American folk artists," says manager Francesca Mills, partly because British collectors have focused on the more established fine artists. British naive oils are about $3,000—$5,000.

Perhaps the most dynamic design outpost on Sloane St. is **Joseph Pour La Maison,** adjacent to the fashion designers' Joseph and Joseph Tricot stores at No. 16. Everything's black, white and high tech, with furniture from Ecart, housewares from Alessi and other top-of-the-line contemporary manufacturers. New to me, however, was a table with an etched-glass top and smooth edges shaped like torn paper, the avant garde work of a company called **One Off** at 56 Neal St., worth hastening to just for a look at their stereos cast in cement. Chairs out of car seats and metal loft beds are other high tech innovations.

WHERE TO EAT

Downstairs at Joseph Pour la Maison is the equally graphic **L'Express** (235-9869) where you can sip a fruit frappe on

(Continued on page 133)



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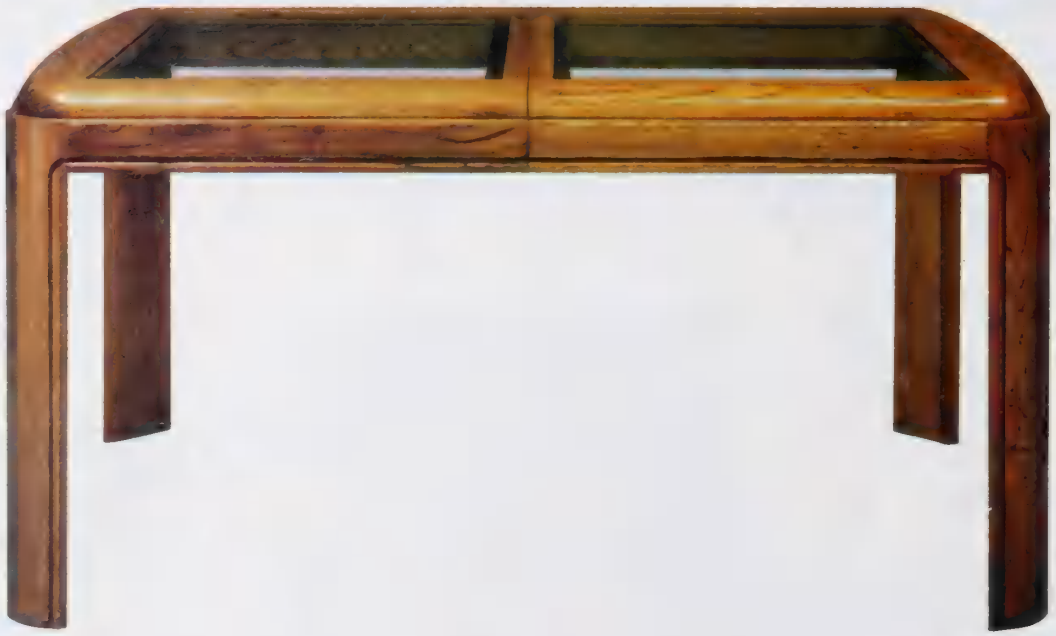
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TRAVEL

Continued from page 131

a black leather bar stool or dine at table. If you want to get an early start, it's one of the few places open for breakfast. Two other good early morning bets: **Justin de Blank Café** at the General Trading Co. (730-6400) and **La Brasserie** (584-1668 or 581-3089) across from The Conran Shop at 272 Brompton Rd.

Menage à Trois, 15 Beauchamp Pl. (584-9350 or 589-4252) has an enticing menu of "befores and afters"—appetizers and desserts that let you create your own patchwork of entrees. Choose from warm salads (one with quail eggs, avocado and roquefort is $6.75), specialties such as assorted seafood in pastry ($8), and tempting desserts (apple, blackcurrant and mint crumble pudding is $3.40). Not to be missed: Chef Antony Worrall-Thompson's *The Small and Beautiful Cookbook* of Ménage à Trois recipes, sold at the reception area for $13.50. **The English Garden** restaurant, 10 Lincoln St. (near Sloane Sq. just off King's Rd., 584-7272) appeared on the cover of the English magazine, *The World of Interiors,* which should clue you in to the fact that it has splendid atmosphere—a garden room downstairs, upstairs dining rooms with marbled walls and floral chintz curtains in jewel tones. On the third floor is a sitting room where coffee (with complimentary chocolates) is served. Fortunately, the food is just as appealing as the decor. The menu is essentially nouvelle cuisine, but with a British twist: Somerset seafood hotpot ($11.10), roast rack of English lamb ($11.50), apple and blackberry pie served with Devonshire clotted cream ($4.40).

Also recommended: **The Brasserie St. Quentin,** (589-8005 or 581-5131) with mirrors, brass and a French bistro look. Located at 243 Brompton Rd., it offers moderately priced nouvelle cuisine. **San Frediano** at 62 Fulham Rd. (584-8375) is a good bet for lively Italian food. The intimate **Ma Cuisine** at 113 Walton St. (584-7585) offers excellent French food. Of course sustenance is lurking almost anywhere there's a pub, many of which are now adding untraditional surprises like shrimp scampi and vegetarian casseroles to the more usual offerings such as shepherd's pie. The best treat: sorbet at the new-wave designed **Grangelato** at 7 Montpelier St. (right near Harrod's off Brompton Rd.). Two small scoops are $1.10. I had blackcurrant and elderberry—sheer heaven.■

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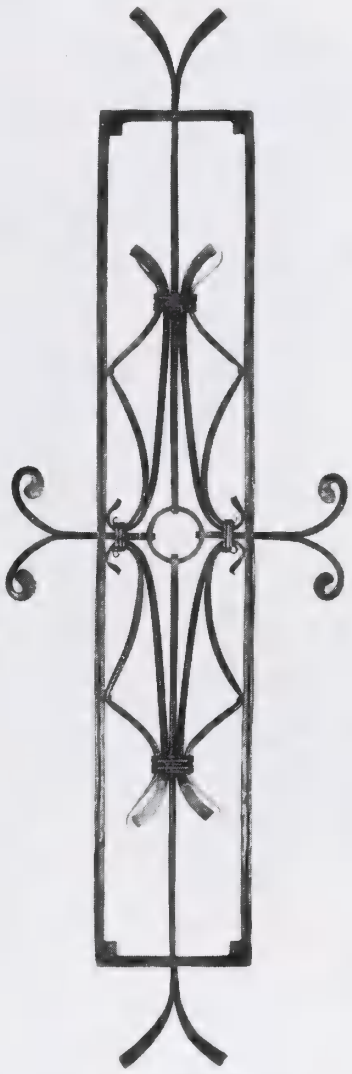
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WHERE TO FIND IT

ON THE MOST-WANTED LIST OF ARCHITECTURAL DETAILS: IRONWORK, EITHER ANTIQUE OR REPRODUCTION

By SYLVIA SUNDERLIN

Iron antiques have been popular collectibles for many years, proving adaptable and delightful ornaments as well as often useful accessories in contemporary kitchens. Most restorers of period houses prefer suitable cast or forged iron window and door hardware and fireplace tools and implements of simple or "primitive" character. Although iron antiques are becoming scarce, there are reproductions of period ironwork: fireplace cranes and andirons, cast iron fireplace cooking vessels, doorstops and boot scrapers and, for larger houses, architectural installations where window grilles are both decorative and necessary and iron gates and stairways desirable.



This stylized window grille is one of a pair adorning a town house entry door.

Antique Ironware

Margaret Scott Carter Inc., 175 Market St., Portsmouth, NH 03801; (603) 436-1781—Mrs. Carter's shop, open daily except Sunday, 10 A.M. to 5 P.M., is well supplied with period forged and cast iron cooking ware plus fire and lighting implements. She often has unusual things in her shop such as muffin pans in various shapes, porringers and candle holders. She also invites telephone inquiries from collectors of out-of-the-ordinary old iron collectibles.

Pat Guthman Antiques, 342 Pequot Ave., Southport, CT 06490; (203) 259-5743—Pat Guthman's shop, well known for its many delightful kitchen antiques, always has a variety of 18th- and 19th-century cooking implements and hearth accessories such as cranes, pots, toasters, griddles and many more unusual things. Shop hours, Tuesday through Saturday, 10 A.M. to 5 P.M. Telephone inquiries welcome.

Robert & Mary Lou Sutter Antiques, 59 Frisbee St., East Chatham, NY 12060; (518) 392-4690—This shop, specializing in 18th- and 19th-century furniture and accessories, has a quantity of antique iron pieces, such as andirons (no later than 1830), fireplace tools, hooks, trammels, early cast iron rush lights and other lighting fixtures. Shop open Thursday through Monday and by appointment. Inquiries are always welcome.

Contemporary Forged and Cast Iron

The Country Iron Foundry, Box 600, Paoli, PA 19301; (215) 296-7122—Ornamental cast iron firebacks in several designs are the sole products of this foundry. These protective and heat-radiant backs are replicas of colonial designs; they are very useful and appropriate for restored period houses. Catalog is $1.

Kayne & Son, 76 Daniel Ridge Rd., Box 275A, Candler, NC 28715; (704) 667-8868—Hand-forged iron hardware is the specialty of this family firm, which produces many useful house articles such as hinges, fireplace tools, andirons, cranes, shutter dogs, boot scrapers. The firm also specializes in iron repairs and custom forging. Inquiries are invited on made-to-order accessories. Catalog, $2.

Lemee's Fireplace Equipment, 815 Bedford St., Bridgewater, MA 02324; (617) 697-2672—Wrought iron fireplace tools and hardware are product specialties. The firm also makes cast andirons in several designs and cast iron pots and kettles, kettle hooks, wood and coal grates and Dutch oven doors. Illustrated catalog with prices, $1.

Newton Millham, 672 Drift Rd., Westport, MA 02790; (617) 636-5437—With all the experience and skill of the traditional blacksmith, Mr. Millham produces hand-forged architectural hardware for 17th-, 18th- and early-19th-century buildings. He makes shutter hardware, latches and hinges; cooking, hearth and lighting implements and accessories. Catalog of standard items, $1.

Ram's Head Forge, 82 Fish St., Fryeburg, ME 04037; (207) 697-2011—Lance Cloutier has had 14 years of experience as a master blacksmith in making reproductions of forged iron implements for historic site museums. He also has a standard stock of household implements and accessories: plant hooks, utensil and pot racks, betty lamps, trivets, skewers and racks. Brochure on request. Include stamped, self-addressed envelope.

Schwartz's Forge and Metalworks, PO Box 205, Deansboro, NY 13328; (315) 841-4477—Architectural ironwork, gates, grilles and stairways, custom produced, are the firm specialty. The designer and craftsmen work with architects to achieve precise style and proportion for fitted ironwork. A portfolio is available for $3.50 with information on various styles offered. ■

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DIARY OF A COUNTRY KITCHEN

Continued from page 83

revamped the piano. My efficiency exper put his head in his hands. His plumber with the most appropriate name of Mr Fawcett, was more broad-minded. He ad mired my ingenuity, he said, and never in his entire career had he ever been plumber in a music room.

The music room, as he called it, wa the old playroom, now the second half o the long, new, revised kitchen. Separatin the room, briefly like a dash attached t the wall, is a white vinyl counter. Th children loved it because when they sa there on stools they felt as if they wer eating in a diner. It's where Tom eat breakfast every morning. And I do fee like a short order cook with the stove b the top of the counter. But I can onl handle two or three customers at a tim as the counter isn't very long.

The old kitchen has always been th working half, and when first finished b the expert it looked military with chrom and lights, buttons and switches, al standing at attention. Over the years it posture has toned down a bit by my addi tional fancies. It has more warmth now, think, even with the oven turned off. I still has all the same equipment—th same stove, the same double sink, th same refrigerator.

Somehow we've lasted together, wait ing for old age and the first breakin down of limbs and parts. The refrigerato is definitely getting gray hair. Icicle form every day in the freezer at the bot tom of the refrigerator. That lower doo just doesn't close properly. I solve this b stabbing the icicles away with a carvin knife, kicking the door shut, then mop ping up the puddles.

The second half of the kitchen wa where we relaxed, all eating togethe around a long rectangular country table surrounded by pine chairs bought from Bloomingdale's, but really born some where in Spain. Other foreign element absorbed themselves as easily in this room, especially "The Irish Washerwoman," a piece Louise practiced constantly for her school recital. While I cooked, she played. It was a duet.

When it was Beth's turn to take music lessons, she too chose "The Irish Washerwoman" for her recital. I could hardly believe it. Perhaps through familiarity, Beth thought she would find courage

when she sat down to play. Whatever, for what seemed like years and years, there were the staccato notes of an Irish jig while I was making dinner. When the lessons were over, the girls retired from the concert stage, and we moved the piano from the kitchen to Beth's upstairs bedroom. It wasn't easy, getting up the stairs, going across the second floor of the house, through one bedroom after the next, around a corner to Beth's room. It took three professionals and a chorus of moans to get the job done. And as Tommy said when it was finished, "Hannibal and his elephants crossing the Alps must have been a piece of cake!"

Although the music has faded from our kitchen, there are tunes of other vibrations. It's where we make decisions and raspberry jam, where I weave baskets and neighbors weave country intrigue over teacups. It's a studio, a workshop, the core of Christmas. It's probably my best friend if friendship depends on being there whenever needed. And of course we cook. But the kitchen staff is on half-time these days as for most of the year there are only two for dinner.

I've made do with what we had, as they say in the country, when it comes to the kitchen. True we had that efficiency expert, but all he did was install new equipment, hang a few doors as well as four round overhead lights that look like biscuits before they rise. The one structural change was taking down the wall between the two rooms. We lifted the curtain for a bigger stage. And the only real growing pain was the efficiency expert, not the kitchen.

A professional decorator might think the black-and-white blocks are too formal for a country floor, but what is more country than a checkerboard? And I'm sure there are all kinds of Italian country kitchens in the same pattern, most likely in marble. Country furniture, which often looks like its mother forgot to tell it to stand up straight when it was a child, sits well, looks well on such a definite platform. It's a contrast, but very amiable. The floor does what it's meant to do, it ties the kitchen together. It was a bold step, putting down that floor, but I can't imagine any of those designs which look like amoeba floating around on our kitchen floor.

The stairway railing is another departure. The original spindles were square, crude sticks supporting the banister. I took them all away, used them as kindling. And instead of wood, we wove a

(Continued on page 138)

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DIARY OF A COUNTRY KITCHEN

Continued from page 137

long length of thick rope up and down from step to banister, threading it through inch-wide eye hooks that we screwed almost at the outer end of each step, screwing hooks as well on the underside of the banister. While the hook on the step is centered, the hooks on the banister are spaced off to each side of that lower hook. This makes the rope travel up and down as if in a continuous line of big VVVs. I painted the banister Chinese red, and the rope has turned a lovely shade of tea.

Firmly attached at the end of the stairway by a newel post, and in the middle by an iron rod hidden by the rope, the banister has stood the test of time—children using it for takeoffs, the elderly for support. This stairway could look nautical, but somehow it doesn't. And I think the inspiration probably came from the Reisterstown hardware store where we would browse on Saturday mornings as if it were a bookshop. I'm sure we saw that coil of rope and suddenly saw our kitchen railing.

All the walls are white, and always have been, but there are more traces of red, in addition to the banister. Around the wall framing each deeply recessed window, the three of them, I've painted a red, two-inch border. I did the same around the two doors. It cheers up the white, gives the windows and doors the look of a tidy package. The kitchen is like that old chestnut about newspapers. Black and white and red all over.

Each window has an inner ledge, a shelf about fourteen inches deep, the generous proportion the result of the thickness of the stone walls. Here I put plants, photographs, a piece of china that pleases me. These ledges have become my minigalleries of changing exhibitions, personal prides.

In another deep window, hanging like a child's swing, is a double shelf. Tommy made the two shelves from logs, planing them even on one side, then hanging them together with baling twine. I usually put vases of single roses here, alongside a small collection of pitchers and bowls.

Framing the top of this window is a valance of needlepoint roses I once bought at an auction, a little tired but still elegant. I like the mixed bouquet—rough wood, my own pink garden roses, and old worn embroidered ones, all over the sink.

And facing each other, on either end wall of the kitchen, are two bull's heads. You don't feel, I'm happy to say, as if you're in a hunting lodge in Austria, nor are the bulls such serious trophies. But they are prizes nevertheless. Woven of raffia, we captured them, by strenuous bargaining, from a street vendor in Seville. And the Spanish bulls have been with us ever since. One now wears, rakishly over one horn, a white safari hat, the kind Frank Buck wore, that I bought in a thrift shop on Nantucket. It is a perfect fit. I haven't yet made Kenya, but my hat is ready. That's why I need space in the kitchen. I'm never quite sure what I'm going to put on the walls, on the ledges, almost anywhere.

I've surrounded the wall telephone with a montage of photographs. There's a grand sepia one of Mamoo as Queen of Atlanteans, New Orleans, 1910; another in black and white by Bill Brandt of two English "parlormaids," 1933, stiff in white aprons, one of whom Tom says I strongly resemble. The other photographs are of a Main Street fete on Nantucket with little girls in lace dresses, straw hats, and innocent poses, taken by Jessie Tarbox Belas in 1918. When I'm on the telephone, impatiently waiting, these ageless friends keep me company.

The kitchen is where Tom and I sit before dinner to discuss our day. And it's where we seem to make decisions, more than any other room of the house. It has a positive air, and ease as well. Where the piano once stood are two lady chairs, small armchairs that once graced a southern bedroom dressed in brocade. Now covered with a big red and white checkered pattern, they are usually the first stop before dinner. And dinner is on an old oval pine table that can stretch to embrace any number of family, while the chairs are still the six from Spain via Bloomingdale's, the chairs where our children first practiced their table manners. Behind it is a new addition, an old pine cupboard filled with my teacups and teapots, ready for afternoon tea.

Warming the entire room in winter is the Norwegian wood-burning stove our children gave us for our twenty-fifth anniversary in 1975. Todd, the organizer of the gift, said close your eyes, and we did. It sounded as if they were bringing in a chain gang or some heavy artillery. And over the last ten years this stove has kept us cozy with the wood we cut from Thornhill.■

BOOKLETS

If you are planning changes in your home, whether decorating or remodeling, House Beautiful has the booklet you're looking for. To order these helpful, handy, fact-filled booklets, please turn to page 170 and simply fill out the booklet order form.

BATH EQUIPMENT & ACCESSORIES

1. "What Every Homeowner Should Know About Plumbing." This informative 12-page booklet offers tips on solving plumbing emergencies, lists the tools you'll need for most jobs, and provides diagrammed instructions on repairing a leaking faucet. Contains color-keyed hang tags for identifying shut-off valves. There are also kitchen and bath remodeling tips. **Moen. Price, $1.**

BEDDING

2. Turn Sweet Dreams Into Luxurious Dreams in the Comfort and Style of Bedclothing by Perfect Fit Inc. BedSack® and Ultra BedSack® prolong the life of your mattress and boxspring; UltraPad's patented design ensures effortless fit and a fresh, tailored look. Machine washable, no-iron. **Perfect Fit, Inc. Free.**

3. Color brochures featuring J/B Ross bed, table and bedspread designs. A "How to Select a Brass Bed Guide" to help you make a wise investment as well as a beautiful addition to your home. **J/B Ross. Price $1.**

4. Feelin' Fit Feels So Good! Get tips on diet, exercise and sleep from a 32-page booklet by Serta. Known for Perfect Sleeper mattresses. Includes log to monitor. **Serta, Inc. Price, $1.**

5. "Learn The Bed Game By Ther-A-Pedic." This fact-filled booklet shows you how to determine the best sleep set value, feature-benefits to look for, which size bed to choose, how to sleep in patented luxury in Medi-Coil by Therapedic. **Ther-A-Pedic. Price, 50 cents.**

BUILDING & REMODELING

6. Awnings, Patio Covers, Privacy Screens. Booklet features many practical ideas for using "Sunbrella" canvas fabrics including how to save energy by installing window awnings. Made of acrylic fiber, "Sunbrella" fabric is guaranteed for five years. **Glen Raven Mills. Price, 50 cents.**

7. Doors and Other Elegant Woodwork by Morgan. Complete set of full-color folders describe how to use exterior and interior doors, patio doors, stair parts, entrance trim and mantels to decorate and insulate your entire home with the warmth and beauty of wood. **Morgan. Price, 25 cents.**

8. Questions and Answers about the Thermal Crafted Home. **Owens Corning. Fiberglass. Free.**

CURTAINS, DRAPERIES, FABRICS & LINENS

9. Windows With a Fresh Point of View. Thirteen-page color brochure featuring innovative window treatments with instructions for creating them, tips on energy saving, shopping advice and measuring directions—everything needed for a perfect-fit window wardrobe. **Burlington House. Price, $1.**

10. Pleated Shade Idea Pamphlet. Six pages of full-color photographs showing the beauty of LouverDrape Pleated Shades. Eliminate the "pieced together" shade look and select from 170 different choices. LouverDrape Pleated Shades help reduce glare and lower energy costs in both summer and winter. **LouverDrape, Inc. Price, 50 cents.**

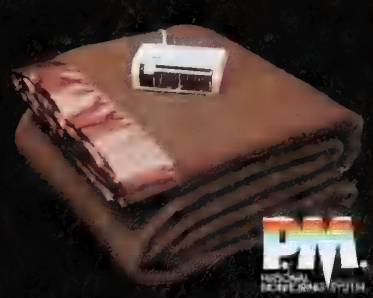
11. Vertical Blinds. Thirty-six page booklet filled with colorful photographs showing the use of vertical blinds to enhance room decor and conserve energy. Only LouverDrape offers 700 louver choices. LouverDrape has added a new dimension to our vertical blind choices: the "two-inch-wide" louver. Also available—LouverDrape's Vinyl Mist Decorative Louvers, the delicate look of lace and Macrame.

(Continued on page 142)

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GARDEN GUIDE



OCTOBER

Harvest the fragrances of late summer with potpourris, sachets and rose water

By KEN DRUSE

In September, the harvest season gets under way. But this beginning is also the end of the flower-growing season. I can't help but wish that there was a way to harvest the late-summer fragrance of roses, clematis, tuberose—the scented flowers that bloom now.

You can brew your own essential oils, but it's an elaborate, messy project. An interesting book by Edith G. Bailes, *An Album of Fragrance*, includes an adapted recipe for homemade essential oils that relies on vodka and other available materials. The book is available for $9.95 ppd. from Cardamom Press, Box D, Richmond, ME 04357.

I think the nicest way to enjoy fragrances is to sprinkle flower petals in hot running bath water. Dried flowers work well too, and a handful of rosemary along with the flowers makes a most refreshing infusion.

Drying flowers for later use in the bath water or for potpourri is easy. It's best to harvest flowers when they are full of moisture but not completely wet—just after the dew dries in the early morning. For roses, remove the petals and arrange them in one layer on a tray or cookie sheet or on pieces of paper. Place the sheets in an airy place, but not in a draft. As petals dry, push them to one side and add the new morning's harvest.

Potpourri can be made from carnations, heliotrope, honeysuckle, jasmine, roses and herbs too. A simple standard mix could be one quart flower petals; one tablespoon whole mixed spices such as star anise, nutmeg, cinnamon, clove, etc.; one half cup dried citrus peel; and a fixative such as ground or chopped orris. You can also add cedar needles, balsam or sandalwood chips.

Place the ingredients in a gallon glass jar (plastic may impart its own smell) and tumble and turn the jar daily for about six weeks. Most people add a few drops of essential oils to enhance the fragrance. These oils are widely available or you can use your own favorite perfume.

Sachet is often placed in little bags and envelopes to scent clothes and stationery. It is simply ground potpourri. You can use a mortar and pestle or the food processor. A lot of potpourri is needed to make a little sachet. But the result is so concentrated that you won't need very much.

Years ago, people made rose water as a wash for eyes and face. Fill an ovenproof casserole with rose petals. Cover with distilled water. Place in a hot oven and bring to a boil. Cool, strain through a coffee filter and pour into a glass bottle.

Another old-time recipe was for rose beads. Here's how to do it: Cover one pound of fragrant red roses with water in an enamel saucepan. Heat gently—never allowing the liquid to reach a boil—for one hour. Cover and cool overnight. Repeat three times. By the fourth day, the mixture should have become a smooth paste that can be rolled into beads. Pierce each bead with a thick needle and place the beads on a sheet of paper in a warm spot to dry. When they are dry, string them into a necklace. When you wear them, your body heat will release their musky fragrance. ■

FOR MORE DETAILS SEE PRODUCT INFORMATION

JUDITH WINER

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BOOKLETS

Continued from page 138

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12. Levolor. Glamorize, beautify any interior with Levolor Riviera™ horizontal blinds, the original one-inch blinds. Unsuccessfully imitated the world over. **Levolor Lorentzen. Free.**

13. From D. Porthault. Sixty-page color catalog shows latest in tablecloths, napkins, sheets, pillowcases, blanket covers, bath towels, embroideries, appliques and prints, as well as matching china. **D. Porthault. Price, $6.**

CARPETS & OTHER FLOORCOVERINGS

14. Flooring With a Flair! Home remodelers can write for more information about Congoleum resilient sheet vinyl flooring—a no-wax, low-maintenance, durable floor covering to meet all of your home decorating needs. **Congoleum. Free.**

15. How to Choose Carpet Booklet. Simple-to-understand information on how to choose carpet. Booklet provides tips on color selection, the difference between carpet styles, the benefits of various fibers and information on measuring. **Cabin Crafts Carpet. Free.**

16. "Everything You Always Wanted to Know About Carpet." This booklet will help the consumer with her carpet buying decision by giving information about style types, fiber types and carpet care. **Galaxy Carpet Mills. Free.**

17. Kentile Fashions in Floors. Fully illustrated brochures showing the complete line of Kentile resilient floor tiles—solid vinyl, vinyl composition, asphalt, Brite 'n Shiny No-Wax and Touch-Down self-adhering—for every room in your home. **Kentile Floors, Inc. Price, 75 cents.**

DECORATING IDEAS

18. "How To Introduce Pattern Into Your Kitchen And Bath." This full-color brochure introduces kitchen and bath designs that mark a new direction for laminate. A complete color chart for coordinating the patterns and solids is included. **Formica Corporation. Price, $1.**

19. "Colorcore® Brand Surfacing Material Gives You the Edge in Beauty and Performance." Colorful brochure illustrating five new Custom Edge Counter top treatments in Colorcore® surfacing material. **Formica Corporation. Price, $1.**

20. "Solving Space With Style." This 18-page idea books shows innovative solutions to solving space problems in a stylish way by using Formica® brand laminates. Applications feature Colorcore® brand surfacing materials. Design Concepts® and Formica® brand laminate, available in 72 colors and numerous patterns and textures. Full-color photographs of living rooms, bedrooms, kitchens, bathrooms and a special kitchen planning guide and worksheet are included. **Formica Corporation. Price, $2.**

21. Window Shopping, Vol. 1, is a Complete Guide to Planning and Buying Window Treatments. It covers drapery and curtain treatments, innovation alternative styles, vertical and mini-blinds, pleated shades and woven-woods. Decorating ideas, detailed measuring how-tos and photos of over 200 colors and patterns are shown in this full-color, 140-page volume. **Kirsch. Price, $3.**

22. Decorating With Sheets. This 52-page illustrated booklet, "Great Rooms of the Western World," offers ideas for using sheets in a variety of decorating projects including slipcovers, window treatments, pillows, wallcoverings and many more. Detailed sewing instructions are provided. **Wamsutta. Price, $2.**

23. Free Decorating Gifts. "National Directory" of valuable free gifts and other items plus government benefits for people who are going to decorate. Where to write for hundreds of free gifts, plans, samples, layouts, aids, books, government benefits, low cost loan and money sources and much more. **Weiss and Daughters. Price, $1.99.**

DECORATIVE ACCESSORIES

24. Bing & Grondahl's "Lyric" Giftware. Full-color brochure illustrating the newest collection of gift and accessory pieces featuring multicolored snowflower decoration which is sculpted in relief and hand-painted under the glaze. **Bing & Grondahl, Inc. Price, 50 cents.**

25. Mirrors and Accent Pieces. This full-color brochure illustrates a sampling of mirrors, tables, screens and other accessories. **LaBarge Mirrors, Inc. Free.**

26. Enter Howard Miller's World—more than clocks, a lifestyle to express the way you live. From traditional grandfather clocks, wall clocks, mantel and alarm clocks to the ultimate in contemporary design. **Howard Miller Company. Price, $3.**

27. Seiko Quartz Clocks. Send for your free brochure featuring wall, mantel, table and travel clocks. All are battery-operative for cordless convenience. Innovative, exciting, magical. **Seiko. Free.**

FOOD & GOOD SPIRITS

28. Knorr® Distinctive Soups and Sauces. Send for one package each of Knorr Homestyle Soup and Knorr Hollandaise Sauce. The soup is hearty and flavorful, the sauce deliciously enhances vegetables, fish or eggs. Coupon and recipe booklet included. **CPC International, Inc. Price, 25 cents.**

FURNITURE

29. "Obviously, Hekman." A new full-color flyer shows and describes many of the outstanding pieces from the Hekman furniture collections. Available in leading furniture and department stores. Hekman furniture is widely known for its unique use of woods, finishes and superb quality. **Hekman. Price, 50 cents.**

30. Villandry. Eighteenth-century French Provincial designs distinguished by heavily distressed walnut veneers and an abundance of elaborate carving. Some designs are replicas, others are adaptations from one of the most creative epochs in French cabinetmaking.

(Continued on page 144)



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BOOKLETS

Continued from page 142

An alternative light finish resembling stripped antiques is available on selected pieces from the living, dining and bedroom selection. **Henredon Furniture. Price, $3.**

31. Lane is Furniture for the Good Life. Forty-eight-page color catalog features dining and bedroom furniture, occasional tables, many unique accent pieces and famous Lane Love Chests. **The Lane Company. Price, $3.50.**

32. Distinctive Traditional Furniture for Your Home or Office Offered in Mahogany, Cherry and Oak. At Sligh there's a heritage of dedicated craftsmanship that's over 100 years old. And we create all our products—including desks, tables, chairs, wall units, bookcases, files and computer furniture—with this century-old tradition of excellence. **Sligh. Price, $5.**

HEATING & AIR CONDITIONING

33. Facts on Air Cleaning. Home air pollution control information is in a new free booklet, "Air Cleaning Facts." It describes air filter and air cleaner capabilities including efficiency on removal of dust, tobacco smoke and pollens by a new type of air cleaner using no electricity. **Research Products Corporation. Free.**

HOME ELECTRONICS

34. Home Appliances. Catalog features full line of manufacturer's appliances. Included are details of [illegible] models, full-color photographs, and specifications. **Frigidaire. Price, $2.**

KITCHEN PLANNING, EQUIPMENT & ACCESSORIES

35. The KitchenAid® Kitchen. Full-color literature on the complete KitchenAid line of quality appliances including dishwashers, cooking equipment, disposers, hot water dispensers, mixers and food processors. **KitchenAid Division, Hobart Corporation. Price, 50 cents.**

36. Kitchen Planning Guide. Provides the do-it-yourselfer with 16 pages of hints for planning either new or existing kitchens. It discusses measuring techniques, cabinet design, planning for symmetry, and special cabinet features. **Merillat Industries, Inc. Price, $1.50.**

37. Kitchen Cabinets. Shown in a collection of more than 15 color booklets presenting many styles and finishes in a variety of room settings. Easy-to-read specifications are also included together with a selection of bathroom vanities. **H. J. Scheirich Co. Price, $2.**

38. New 28-page booklet from Tappan. Provides tips on buying major kitchen appliances, offers help on kitchen layout and planning. **Tappan. Price, $1.**

39. Ultra 21 by Tupperware. The revolutionary new ovenware that let's you bake in a conventional oven, cook in a microwave, freeze, store and serve all in just one product. It's the most versatile cookware ever. And it's backed by our exclusive lifetime warranty. **Tupperware. Free.**

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40. The Metropolitan Museum of Art Christmas Catalogue. A selection of over 700 unusual gifts reproduced from works of art in the museum's collections. Glass, silver, porcelain, jewelry, prints, books, Christmas cards and more. 132-page color catalog. **Metropolitan Museum of Art. Price, $1.**

SILVER, CHINA & CRYSTAL

41. Buccellati Sterling Silver Flatware. Six-page brochure of 22 magnificent designs by the master of silversmiths. Each pattern has numerous serving pieces and is available in open stock. Buccellati has never discontinued a pattern. **Buccellati. Free.**

42. Jewels for Your Table. Crystal stemware created in Bavaria by third- and fourth-generation glassmakers. Superb quality and design. Write for the illustrated collection of our cut and uncut crystal and names of fine shops where sold. **Cristallerie Zwiesel. Price, 25 cents.**

43. Cristallerie Zwiesel's sparkling fine crystal stemware shown in our illustrated brochure, will enhance your table. Crystal made in the Bavarian forest by master glass makers for over 100 years. **Schott Zwiesel. Price, 25 cents.**

44. Hutschenreuther/Tirschenreuth/Arzberg. Full-color folios of fine porcelain featuring the Leonard, Karl Lagerfeld and Pierre Cardin fashion collections by Hutschenreuther, the young traditionalist ensembles of Tirschenreuth, and the contemporary styling of Arzberg. **Hutschenreuther. Free.**

45. Crystal Stemware and Giftware by Lalique and Saint Louis. Limoges porcelain by Robert Haviland and C. Parlon. Country French earthenware and porcelain by Longchamp and Louis Lourioux. **Jacques Jugeat. Price, $1.**

46. Rorstrand of Sweden. Europe's oldest porcelain factory offers color brochures of its elegant porcelain and earthenware dinnerware. Contemporary and traditional designs for your table. **Rorstrand. Free.**

47. Come Dine With Kings. Royal Copenhagen Porcelain and Georg Jensen Denmark cordially invite you to experience opulent table settings that grace the royal dining halls of Europe. Folio shows luxurious appointments. Also, full color booklets showing Denmark's Holmegaard Crystal and Stelton Stainless Steel. **Royal Copenhagen Porcelain. Price, $2.**

48. History of Royal Worcester and Spode. Popular patterns of Royal Worcester fine bone dinnerware, porcelain dinnerware and Oven-to-Table cookware. Spode fine bone dinnerware, fine Stone China Imperial Earthenware and Cookware. **Royal Worcester and Spode. Price, $1.**

49. Wedgwood. Fine dining with style and elegance—our name says it all. Fine English bone china. Earthenware, Queen's Ware and oven-to-tableware. Send for full color brochure featuring Wedgwood group dinnerware and full lead crystal. **Wedgwood. Price, $1.**

50. WMF-Fraser's Stainless Collection. A work of art for your home. Each design is an inspired cre-

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ation crafted of the finest 18/10 stainless steel. Pamphlet shows 23 stainless patterns and three 24k gold electroplated patterns. **WMF of America. Price, 50 cents.**

51. Yamazaki Helps you Dress Your Table With the Newest Fashion Looks in Flatware, Holloware and Giftware. Whether it's for your formal or casual table, Yamazaki's exceptional stainless steel collections are ideally suited for your busy lifestyle. Enjoy our full-color fashion catalog. **Yamazaki Tableware. Price, $1.**

MISCELLANEOUS

52. Insurance Question and Answer Brochures. These 10 generic consumer brochures answer the most commonly asked questions about auto, homeowners, and life insurance to help you understand insurance policies, needs and ways to save money. **Allstate Insurance Company. Free.**

53. Household Inventory Record. This folder provides a handy room-by-room inventory record for your personal property. Includes tips on identifying lost or stolen property and a place to record where important papers are kept. **Allstate Insurance Company. Free.**

54. A 96-page full-color catalog. Illustrates our exclusive line of ceramic floor and wall tiles imported from Portugal, France, Italy, Spain, Holland, England, Finland, Mexico and Peru as well as specialty tiles from American artisans. **Country Floors. Price, $10.**

55. The Big Clean Up. Brochure describing multiple uses for Dow Bathroom Cleaner throughout the home, garage and for recreational vehicles. The ease and convenience of using this special aerosol foam to clean without scratching surfaces are discussed, along with cleaning safety tips. **The Dow Chemical Company. Free.**

56. Send for a copy of our Mayflower Moving Kit. If you desire a complete estimate on your move, call your local Mayflower agent listed in the yellow pages. **Mayflower. Price, $1.**■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

●*Page 18:* **Side chair** designed by Aldo Rossi—Furniture of the 20th Century (T), 227 W. 17th St., NY 10011. **Lamp and shade** (not shown)—Eggs & Tricity Inc. (T), 979 Third Ave., NY 10022. **Marbleized lamp shade**—Barbara Wrenn, The English Way (R), 115 E. 60th St., NY 10022. **TV/telephone/AM-FM radio** #AP1495—Quasar Co., Division of Matsushita (M), 1050 Wall St., West Lyndhurst, NJ 07071. **Notebook** #6518, **photo album** #6552, **striped photo album**—St. Mark V (T), 225 Fifth Ave., NY 10010. **Bud vases**—Mikasa (M), 1 Gilbert Dr., Secaucus, NJ 07094. **Heart-shaped box** #X72 covered in peacock feather marbleized paper, hand-decorated and made in Florence—Il Papiro (R), 1021 Lexington Ave., NY 10021; 1 Herald Square, NY 10001. **Stapler, "Modern" pens**—The Limited Express (R), 4272 Westland Mall, Columbus, OH 43228; **T-Bird** on shelf—Mythology (R), 370 Columbus Ave., NY 10024. **Hatbox,** 13 by 7 inches; also sold as a nest of 13-, 14-, 15- and 16-inch hatboxes; **nest,** $118—BonTon by Marketing Unlimited (MO), 3783 E. Desert Inn Rd., Las Vegas, NV 89121. **Gift wrap**—Hallmark Cards (M), 2501 McGee St., Kansas City, MO 64108. **Shelf unit**—Conran's (R, MO), mail-order department, 4008, 145 Huguenot St., New Rochelle, NY 10801.

●*Page 19 (top):* **Birdcage, bowl, picture frame, wineglass, address book, blotter, pencil holder with pencils, gift cards, wooden eggs**—The Mediterranean Shop (R), 876 Madison Ave., NY 10021. **Candlestick lamp** #1957-87, 21 inches—Paul Hanson Co. Inc. (M), 610 Commercial Ave., Carlstadt, NJ 07072. **Runner**—Cherchez (R), 864 Lexington Ave., NY 10021. **Chintz picture frame,** 5 by 7 inches; **photo album**—Bonwit Teller (R), 4 E. 57th St., NY 10022. **Heart picture frame,** 3 by 3 inches; **Ribbons & Flowers picture frame**—Hering Sales Co. (T), 225 Fifth Ave., Suite 1233, NY 10010. **Note pad** #EMP001 designed by Steve Bauer—Bradbury & Bradbury (M, MO), PO Box 155, Benicia, CA 94510. **Fragonard fabric** #32089/2, 100 percent glazed cotton, 56 inches wide; **Fragonard hand-painted wallpaper** #9070/2—Clarence House (T), 211 E. 58th St., NY 10022. **Turquoise painted writing table and chair, marbleized pine mirror**—Swedish Cottage (R), 1281 Madison Ave., NY 10028. *Bottom:* **Etching**—Dan Greenblat Associates Inc. (T), 979 Third Ave., NY 10022. **Floor lamp, radio, glass vase** designed by Mart van Schyndel—Classic Gallery (R), 120 Thompson St., NY 10012. **Hanging file folders, pencil holder**—Conran's (R,MO), mail-order Department 4008, 145 Huguenot St., New Rochelle, NY 10801; send $2 for catalog. **Typewriter,** model #RK-P400—Panasonic (M), One Panasonic Way, Secaucus, NJ 07094. **Leather picture frame, desk clock, calculator**—Sointu (R), 20 E. 69th St., NY 10021. **Cube paperweights** by Via Domani—Hering Sales Co. (T), 225 Fifth Ave., Suite 1233, NY 10010. **Circular tone dial telephone with hold button**—TeleQuest (M), 4514 Vanowen St., Burbank, CA 91505. **Memo pad with magnetic pencil, letter opener, ruler/paperweight**—Leonore Doskow Inc. (T), 225 Fifth Ave., NY 10010; Diletto Jewelry Inc. (R), 1100 Madison Ave., NY 10028. **Nylon and stainless steel scissors** #3399 de-

(Continued on page 146)

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PRODUCT INFORMATION

Continued from page 145

signed by Clare Gingher, Jr., Gingher Inc. (M) ava able at The Museum of Modern Art (R), Gift Shop, W. 53rd St., NY 10019. **Colonnata 2 blue marble tabl** 50 inches in diameter, 28 inches high, Up & Up (M available through Frederic Williams Interiors Inc. (T 200 Lexington Ave., NY 10016.

HB LOOKOUT

●*Page 27:* To order ***Remember Me*** by Linda Ot Lipsett write to The Quilt Digest Press, Dept. 8, 9 14th St., San Francisco, CA 94114. Send $19.95 f softcover or $29.95 for hardcover, plus $1.75 for pos age and handling.

●*Page 31:* **"Masterpieces of the Dutch Golden Ag** represents 50 of the most important 17th-c. Dut painters; four-color catalog—Museum Shop, High M seum of Art, 1280 Peachtree St., NE, Atlanta, G 30309. **"Renoir,"** a retrospective of the impressioni artist's 100 most famous paintings—Museum of Fi Arts Boston, 465 Huntington Ave., Boston, MA 0211 **"High Style: Eight Decades of Vanguard Design"** co ers decorative arts from 1900 to the 1980s, publishe Harry N. Abrams; available at national bookstores by mail—Whitney Museum of American Art, Madiso Ave. at 75th St., NY 10021. **"In the American We Photographs by Richard Avedon,"** publisher Harry Abrams (paperback); available at national bookstor or by mail—Amon Carter Museum, PO Box 236 3501 Camp Bowie Blvd., Fort Worth, TX 76113. **"A sel Adams: Classic Images"** salutes the legendary ph tographer with 75 of his finest photos; available in fully illustrated catalog—National Gallery of Art, Pu lication Services, Washington, DC 20565.

●*Page 32 (bottom):* All items are available by ma from Cotterill & Co. (MO), 1119 S. La Brea Ave., L Angeles, CA 90019. **Signature ceramic duck,** 12 inch high, $10 plus $3 shipping; **California lamb with wo coat and pine nose and feet,** 32 by 23 inches high, $1 plus $17.50 for shipping; **solid brass duck andirons,** inches high, $295 plus $20.50 for shipping; **Cotter twig lamp with pure linen shade,** 29 inches high inclu ing shade, $215 plus $13 shipping; **octagonal twig ba ket,** 20 inches in diameter, $35 plus $9.50 for shippin **ceramic rabbits with white crackle glaze finis** (crouching), $49.50 plus $6.50 shipping; $60.50 pl $6.50 shipping; **terra-cotta rabbit with basket,** 19 inc es high, $98.50 plus $13.50 shipping; **rag rug pillow** 15 inches square, $29 plus $3.40 for shipping; **flyi duck with quilted wings and glass eyes,** 20 inches hig $65 plus $8.50 for shipping; **quilted bear,** 16 inch high. $185 plus $10 for postage; **stenciled alphabet ru** 4 by 6 feet, $127.50 plus $6.50 for shipping; **Americ flag rag rug,** 29 by 24 inches, $49.50 plus $3 f shipping. Write for information on chairs or call (21 937-0452.

INVESTING IN QUALITY

●*Page 51:* **Bunch of red porcelain carrots** by Lac Anne Gordon—Alexandra Stoddard Incorporated (R (212) 490-1940. **Artichoke, potato, pattypan squas carrot, beet**—T. Bagge, Old Salem Museum Store (R 626 S. Main St., Winston-Salem, NC 27101. **Chine cabbage dish** by Barbara Eigen—Barbara Eigen (M Eigen Arts, 579 Broadway, NY 10012; Tiffany & C (R), New York; Lee Bailey at Henri Bendel (R), Ne York; Midwest: Marshall Field (R) stores, West Coas I. Magnin (R) stores. **Large porcelain cabbagewa cachepot**—Circa David Barrett (T), 979 Third Ave NY 10022; Cache-Cache Ltd. (R), 888 Madison Ave NY 10021.

UPDATING A WHITE ELEPHANT

●*Pages 52 and 53:* **Leather on chairs**—Hermes (R), E. 57th St., NY 10022.

●*Pages 54 and 55:* **Burled walnut Directoire chest** John Astor Perkins (T), 1548 Slocum, Suite 110, Da las, TX 75207. **Bergères chairs**—R. T. Mark (T), 171 Hi Line, Dallas, TX 75207; **fabric**—Clarence Hou (T), 40 E. 57th St., NY 10022. **Fernhill sofas**—Davi Sutherland Inc. (T), 1707 Oakline, Dallas, TX 7520 **Upholstered chairs**—Donghia Associates (T), 315 62nd St., NY 10021; **fabric**—Brunschwig & Fils (T 979 Third Ave., NY 10022. **Coffee table**—Dennis Lean (T), 612 North Robertson, Los Angeles, C.

(Continued on page 150

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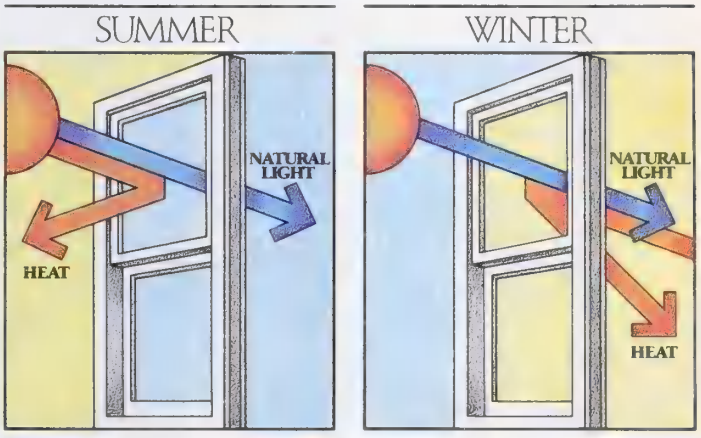
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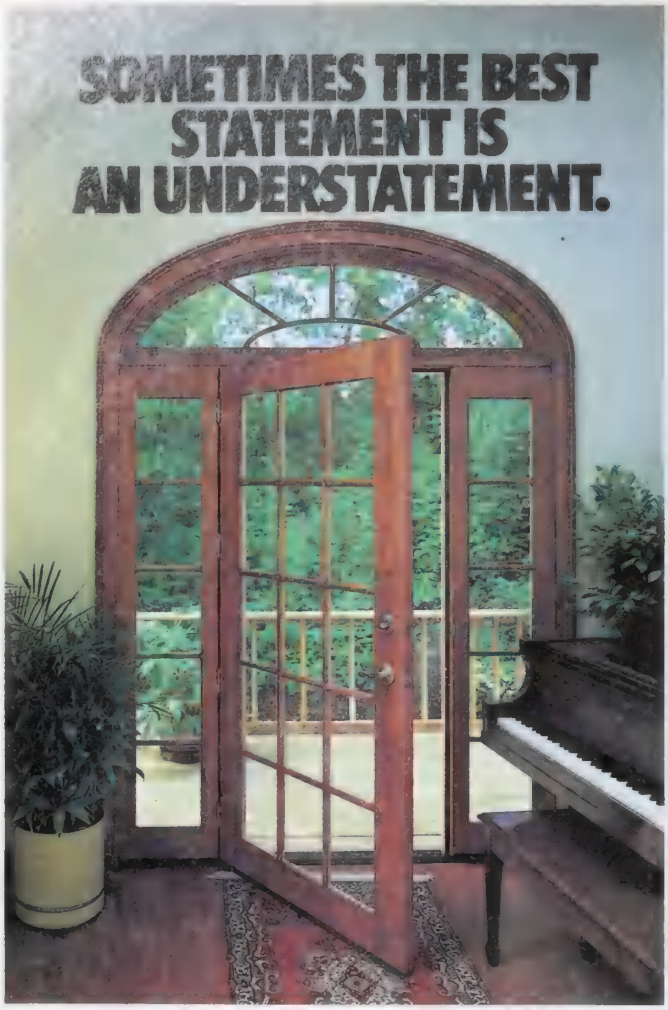
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PRODUCT INFORMATION

Continued from page 146

90069. **Wall-hanging**—Renaissance Shop (T), 1101 First St., New Orleans, L 70130. **Needlepoint pillow, guided angel head, painted maypole**—Leon Irw Antiques (R) (T), 1138 Royal St., New Orleans, LA 70116. **Wall hanging** Renaissance Shop (T), 1101 First St., New Orleans, LA 70130. **Round gla vase**—Alan Stuart Floral Designs Inc. (R), 404 Magazine St., New Orleans, L 70130. **Oil painting** of cows in pasture by John Trunant, England, c. 1840—S Charles Antiques (R) (T), 2125 St. Charles Ave., New Orleans, LA 70130.

● *Pages 56 and 57:* **White quilt** #0024, 103 by 107 inches, **pillowcases** #0024, by 26 inches, **boudoir pillows** #0094, 12 by 16 inches, **queen top sheet** #011 **standard pillow case** #0114, **blanket cover** #0114, 110 by 94 inches—Prate (R), (T), 829 Madison Ave., NY 10021. **Upholstered chair**—Donghia Associat (T), 315 E. 62nd St., NY 10021. **Table** designed by Ann Dupuy-Holden/Dupu (T), 1101 First St., New Orleans, LA 70130. **Regency chair**—Leon Irwin A tiques (R) (T), 1138 Royal St., New Orleans, LA 70116. **Lamp**—Nelson Line (T 4126 Gilbert, Dallas, TX 75219. **White wool throw**—H.B.S. (R), 1603 St. Charl Ave., New Orleans, LA 70130.

THE MOVE TO QUALITY

● *Pages 58 and 59:* **Three-tier half-round planter** #0035 DF, 38 by 22 by inches high, $475—Maitland-Smith Ltd (M), PO Box 70, Morganton, NC 2865 write for nearest store. **Sofa** 3002 , 68 by 29 by 34 inches high upholstered in Lac Liberty plaid Wedgwood fabric, the Liberty Collection (a percentage of each pie purchased is a contribution to the restoration of the Statue of Liberty), 1 percent Scotchguarded™ cotton, $810—Lee Industries (M), PO Box 26, Newto NC 28658; write for nearest store. **Settee** 47-4035D, $895—Habersham Plant tion (M), PO Box 1209, Toccoa, GA 30577; write for nearest store. **Ponderos pine wardrobe** #431, 48 by 23 by 71 inches high, red, green, white, honey nutmeg finish; pumpkin, natural stain, $900—Simply Southern (M), PO Box 37 Toccoa, GA 30577; write for nearest store. **Typical French Canadian armoi** 16912-345, 53 by 26 by 80 inches, also in Antique Pine, $2,000—Thomasvil Furniture Industries (M), Thomasville, NC 27360; (800) 225-0265, call for sto nearest you. **Mirror** 7900-131, 41 inch diameter, $460—Weiman (M), PO Bo 670, Bassett, VA 24055; Cotterill & Co. (R), 1119 S. La Brea Ave., Los Angele CA 90019; write for nearest store. **Club chair with shirred flounce** 8503, 33 by 3 by 34½ inches high; **"Melanie" chintz** by Mario Buatta for Fabriyaz #13-193 678-H is water repellant, $1,225—Henredon (M), PO Box 70, Morganton, N 28655; write for nearest store. **Grandfather clock,** 20 by 11 by 83 inches tal $840—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577, write fo nearest store. **Chest,** 48 by 20 by 34 inches high, wooden peg construction an steel hardware, lined drawers, $2,000—Bridgeford (M), PO Box 1480, Mario NC 28752; write for nearest store. **Birch table,** #1920, 62 by 32 by 29½ inche also available with all stained walnut plugs, $564—Nichols and Stone (M), 23 Sherman, Gardner, MA 01440; write for nearest store. **Roll-arm chair wit cushion** #1070, 24 by 26 by 34 inches high, $300, available in 11 colors—O'Asia (M), 1100 Walnut St., Compton, CA 90220, write for nearest store. **Woodar Weave area rug,** 6 by 9 feet—Marion Kent Ltd. (T), 401 W. High Ave., Hig Point, NC 27260; write for nearest store.

● *Page 60:* **Club chair** #855 by Mascheroni, 42 by 35 by 32 inches high, covere in cotton fabric, six colors, $1,000—Swaim (M), PO Box 4147, Archdale Branch High Point, NC 27263; write for nearest store. **Cirrus armoire** #684-144, 20 b 80 by 30 inches high, custom dyed, made in Italy—Flair (M), Box 740, Lenoi NC 28645; write for nearest store. **Contemporary sofa,** Contemporary Classi collection, 98 by 35½ by 29 inches high, $1,560—Drexel Heritage Furnishing Inc. (M), Drexel, NC 28619; write for nearest store. **Silvio chair** #41143/41 an **ottoman** #41143/10 covered in Lackawana leather, available in three differen wood frames and in many colors, $799—Glenncraft, a division of Emerso Leather (M), Market Square, Suite 143, 305 High St., High Point, NC 27261 write for nearest store. **Gray chest,** 30 by 18 by 43 inches high, Mix Collection available in white with six other accent colors, $400—Sonett-Mitab (M), 6 Judson Ave., Woodbury, CT 06798; write for nearest store. **Chaise** #2671, Jewe Collection, 31 by 62 by 31 inches high, taupe faux leather. $1,500—Thaye Coggin (M), PO Box 5867, High Point, NC 27260. **"Bingo" table with re laminate swivel top** and ribbed rubber bag enclosing concrete base, white, char coal-grey laminate, $290—Ligne-Roset (T), 200 Lexington Ave., NY 10016; Lo Angeles, CA; Houston, TX; Boston, MA.

● *Page 61:* **Tea table,** 28 by 17½ by 28¼ inches, $800—Baker Furniture (M), 91 Merchandise Mart, Chicago, IL 60654. **Sofa,** #1888, 88 by 31½ by 40 inches high, rose-colored Classic Bracket cotton damask upholstery $3,500—Southwood (M), PO Box 2245, Hickory, NC 28603. **Needham chest,** 44 by 23¾ by 36½ inches high, mahogany construction, c. 1783, Salem, Massachusetts, $3,300—Suttor Reproductions (M), PO Drawer 11803, Winston-Salem, NC 27106. **Windsor chair** #5-7107, 24 by 17 by 38 inches high, Ashwood, Cumberland finish, $150— Hekman Furniture Co. (M), 1400 Buchanon SW, Grand Rapids, MI 49507 Mahogany **chest on chest,** 35½ by 21 by 58½ inches high, seven drawers, $2,416— Hickory/Kay Lyn (M), PO Box 998, Hickory, NC 28603. **Drop-leaf table,** cherry, #76746 44 by 68 by 30 inches, includes leaves, $950—American Drew (M), PO Box HP 3, High Point, NC 27261. **Armchair** #880-01, mahogany 24 by 22¼ by 40 inches high; upholstered fabric available in assorted styles and colors, $800— Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603.

● *Pages 62 and 63:* **Blue/purple slipper chair** #1727, silk cotton fabric #4048, color 3, 21 by 31 by 33 inches high, $960—Tomlinson (M), PO Box 2408, High Point, NC 27261. **Pine console table,** #734 47½ by 14 by 31 inches high, $500—

(Continued on page 152)

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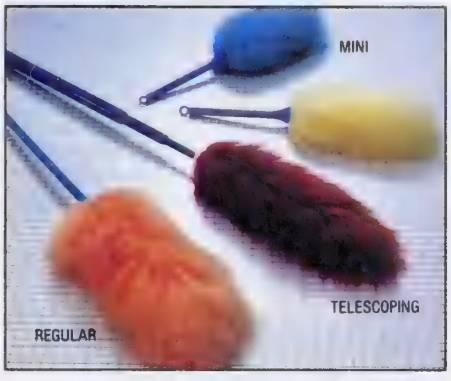
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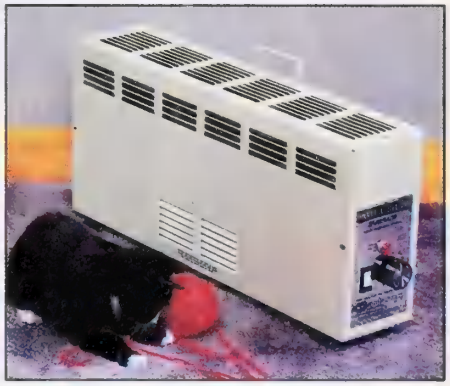
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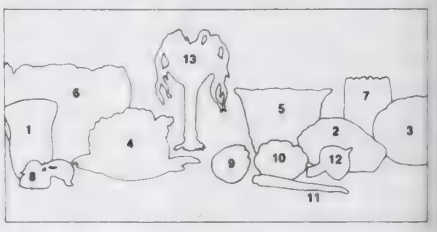
PRODUCT INFORMATION

Continued from page 150

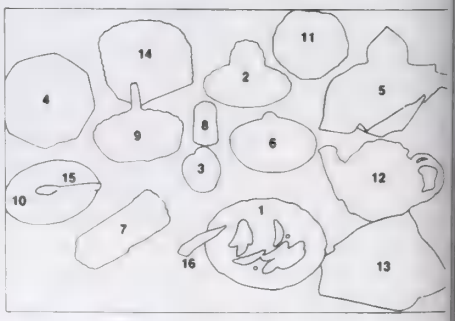
Sarreid (M), PO Box 3548, Wilson, NC 27895. **Pompeii lamp,** 24½ inches high, $70; **Athens lamp,** 25½ inches high, $91, both with handmade chintz shades—Kostka (M), 22C Oak Hollow Business Park, Greensboro, NC 27419. **Side chair** #4004 with ribbon finish, 19½ by 26 by 37 inches high; ■ variety of fabrics and finishes are available, $750—Casa Stradivari (M), 200 Lexington Ave., NY 10016. **Daybed** #86113, 44½ by 81½ by 39½ inches high, $1,500—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603. **Classic column** #7485-112, 13¼ by 13¼ by 49¼ inches high, $625—Weiman Co. (M), PO Bassett, VA 24055. **Cigarette table** #F600-723, 15½ by 15½ by 28½ inches high, $500; **étagère faux marble,** 60 by 15¼ by 82 inches high, $2,300, both from the Four Corners Import Collection—Thomasville (M), Thomasville, NC 27360. **Lyre-back chair** #5049, 22 by 20¼ by 38¼ inches high, Stately homes of England, Scotland and Ireland Collection, lacquered finish, $2,106—Baker (M), 917 Merchandise Mart, Chicago, IL 60654. **Faux marble console** #8462, 60 by 17½ by 34 inches high, HonorGuard finish, $4,000—Erwin-Lambeth (M), 201 E. Holly Hill Road, Thomasville, NC 27360. **Cranberry ceramic vases,** 15½ inches tall, $35 each—Tierra Royal Potteries Inc. (M), 7020 E. 13th St., Kansas City, MO 64126.

A GARDEN OF NATURAL DELIGHTS

●*Pages 64 and 65: 1.* **Fennel vase,** *2.* **cabbage dish,** *3.* **cauliflower tureen**—Barbara Eigen, Eigen Arts (M), 579 Broadway, NY 10012; Tiffany & Co.® NY; Lee Bailey, Henri Bendel (R), NY; Midwest: Marshall Field (R) stores; West Coast: I. Magnin (R), stores. *4.* **Cabbage tureen** with underplate, *5.* **cabbage cachepot**—David Barrett (T), 979 Third Ave., NY 10022;



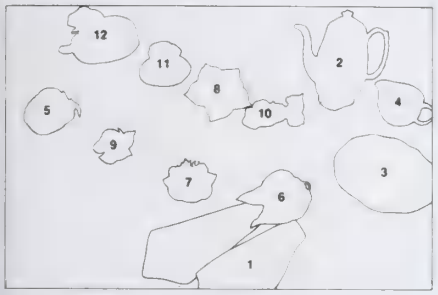
Pages 64 and 65



Pages 64 and 65 (*Inset*)

Cache-Cache (R), 888 Madison Ave., NY 10021. *6.* **Large cabbage,** *7.* **asparagus vase**—Terra Firma (M), 151 W. 25th St., NY 10001; Neiman-Marcus (R) stores and selected Bonwit Teller (R) stores. *8.* **Radishes,**—Alexandra Stoddard Incorporated (R); (212) 490-1940. *9.* **Artichoke,** *10.* **pattypan squash,** *11.* **carrot,** *12.* **beet**—T. Bagge (R), Old Salem Museum Store, 626 S. Main St., Winston-Salem, NC 27101. *13.* **Tin leek**—Mabel's (R), 1046 Madison Ave., NY 10021. *Inset:* **Tablecloth**—Frette (R), 787 Madison Ave., NY 10021. *1.* **Pea pod plate,** *2.* **asparagus bowl,** *3.* **green apple,** *4.* **grape plate,** *5.* **asparagus cachepot,** *6.* **grape leaf tureen,** *7.* **asparagus box,** *8.* **small upright asparagus box,** *9.* **fig basket,** *10.* **lettuce plate**—Tiffany's (R), 2 E. 57th St., NY 10022. *11.* **Standing cabbage leaf plate**—Barbara

Eigen (M), Eigen Arts, 579 Broadway, NY 10012; Tiffany's (R), NY, Lee Bailey, Henri Bendel (R), NY; Midwest: Marshall Field stores; West Coast: I. Magnin (R) stores. *12.* **Cabbageware teapot**—David Barrett (T), 979 Third Ave., NY 10022; Cache-Cache (R), 888 Madison Ave., NY 10021. *13.* **Strawberry bordered napkins,** *14.* **oval tureen with vegetable lid**—Cache-Cache (R). *15.* **Single asparagus**—Alexandra Stoddard Incorporated (R), (212) 490-1940. *16.* **Pea pod**—T. Bagge (R), Old Salem Museum Store, 626 S. Main St., Winston-Salem, NC 27101.



Pages 66 and 67

●*Pages 66 and 67: 1.* **Tablecloth and napkins,** *2.* **strawberry coffee pot,** *3.* **salad plate,** *4.* **cream pitcher**—Thaxton & Co. (R), 780 Madison Ave., NY 10021. *5.* **Pomegranate,** *6.* **peach,** *7.* **blackberries,** *8.* **grapes,** *9.* **Melon,** *10.* **radishes**—Alexandra Stoddard Incorporated (R) (212) 490-1490. *11.* **Cabbageware teacup, saucer**—David Barett (T), 979 Third Ave., NY 10022. Cache-Cache (R), 888 Madison Ave., NY 10021. *12.* **Squash**—T. Bagge (R), Old Salem Museum Store, 626 S. Main St., Winston-Salem, NC 27101.

THE ROSE CUMMING LEGACY

●*Page 69:* **French steel 19th-c. campaign bed with chintz covered pillows; Regency upholstered side chair with Westbury white background chintz; Napoleon III upholstered arm chair with Mary-Amelie blue background chintz**—Rose Cumming (T), 232 E. 59th St., NY 10022.

●*Pages 70 and 71:* **Curtains, sofa and cushions on rattan chair covered in Snowball Pink; sofa covered in Royal Swag Pink; Victoria Button chair covered in Ivy Trellis Green**—Rose Cumming (T), 232 E. 59th St., NY 10022.

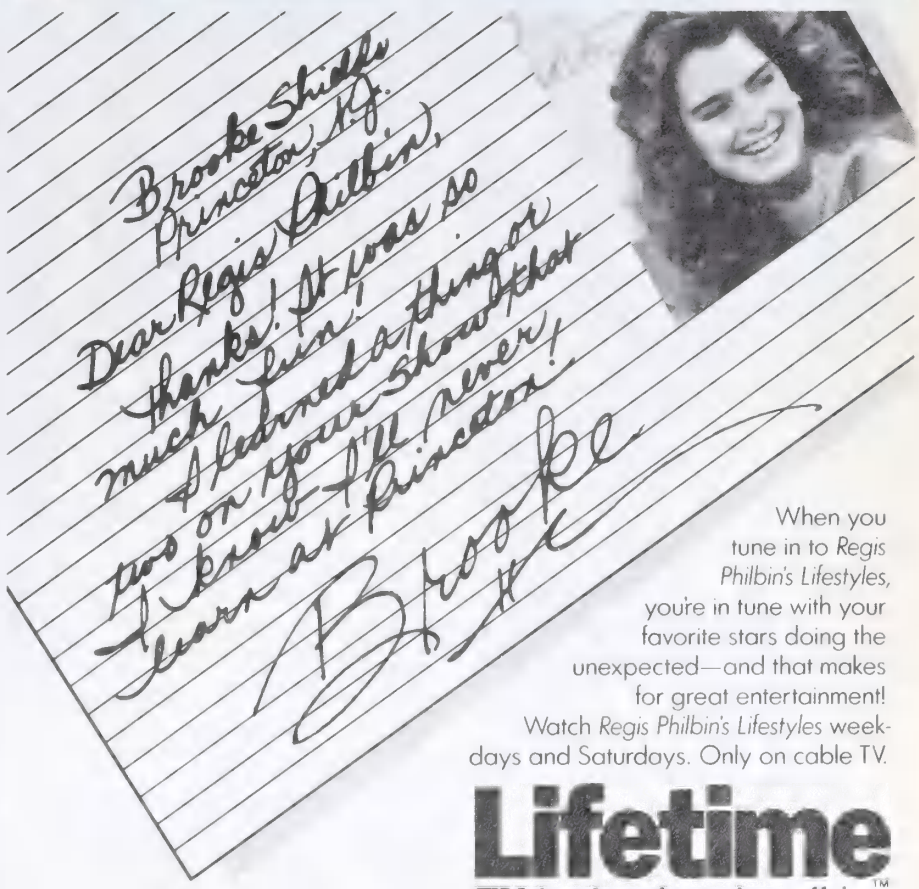
●*Page 73:* **Blanford Red fabric on chairs and sofa pillow**—Rose Cumming (T), 232 E. 59th St., NY 10022. **All flowers**—Michael Grim, PO 1867, Sag Harbor, NY 11963.

WHOLE-HOUSE MAKEOVER WITH SHEETS

●*Pages 84 and 85:* **Irish Garden, Sybil Connolly Atelier Martex pure cotton sheet,** 200 threads per square inch, no iron; also available, pillowcases, comforter, ruffled European square pillow sham, ruffled sham, ruffled petticoat, blanket cover, breakfast pillow, neck roll, **Raspberry piping, Atelier Martex sheet,** quality blend, 50 percent combed cotton/50 percent Dacron® polyester, 200 threads per square inch. Shown on sofa, wing chair and window treatment.—Martex (M), 1221 Avenue of the Americas, NY 10021. **Reading #19D rag rug** 9 by 12 feet—Thos. K. Woodard (R,T), 835 Madison Ave., NY 10021. **Large square basket**—Pottery Barn (R), 117 E. 59th St., NY 10022. **Painted fireplace screen**—Nicholas Antiques (T), 979 Third Ave., NY 10022. **1862 original painted chest**—Swedish Cottage (R,T), 1281 Madison Ave., NY 10128. **Oak leaf quilt** (VQ223), **pair of miniature Windsor chairs**—Sweet Nellie (R), 126 Madison Ave., NY 10128. **Turquoise majolica collection** #144C, **majolica plate** #234E on side table—Nancy Brous Ltd. (T), 979 Third Ave., NY 10022. **Majolica mug on side table**—The English Way (R,T), 115 E. 60th St., NY 10022. *Bottom right:* **Cotton rag rug** #2358, 6 by 9 feet—Phoenix Carpets (T), 979 Third Ave., NY 10022. **Majolica covered dish**—Nancy Brous Ltd. (T), 979 Third Ave., NY 10022. **Hand-painted Strawberry dinner and salad dinner plates** made in England—Thaxton & Company (R), 780 Madison Ave., NY 10021. **Kivinen sheet** by Marimekko for Dan River, 180 thread count used for cushions, placemats and napkins; also avail-

(Continued on page 154)





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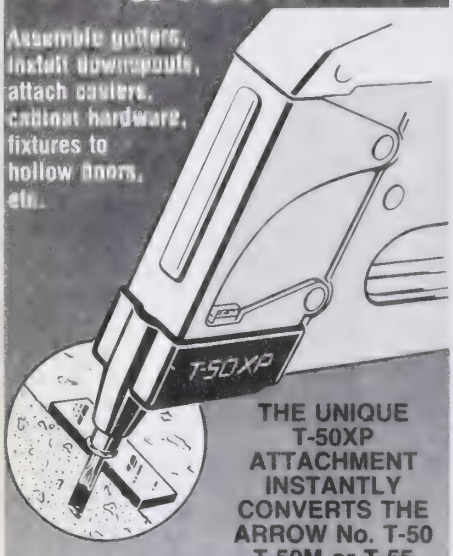
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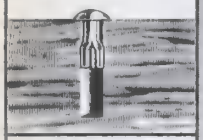
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PRODUCT INFORMATION

Continued from page 153

able, pillowcases, comforter, comforter covers, pillow shams, 50 percent combed cotton/50 percent Celanese Fortrel® polyester, no iron—Dan River (M), 111 W. 40th St., NY 10018; Marimekko (R), 7 W. 56th St., NY 10022. **Philippa sheet** #T-200 by D. Porthault for Dan River, 200 thread count; also available in pillowcases, comforter, dust ruffles, pillow shams, pillows, 65 percent combined cotton/35 percent Celanese Fortrel® polyester, no iron—Dan River (M), 111 W. 40th St., NY 10018; D. Porthault (R), 57 E. 57th St., NY 10022.

●*Pages 86 and 87:* **Garan Button and Garan Hearts sheets,** 80 percent Celanese Fortrel® polyester, 20 percent combed cotton available in pillowcases, comforter, pleated drapes at all fine department stores; Garan Buttons pillowcases, comforter, dustruffle, undercloth on skirted table; Garan Hearts top and bottom sheet, window treatment, overcloth for skirted table—Burlington Domestics (M), Division of Burlington Industries, 1345 Avenue of the Americas, NY 10105. **Plaid cotton rag rug** #2269, 6 by ▮ feet, blue—Phoenix Carpet (T), 979 Third Ave., NY 10022. **Straw hat with ribbon, Lucy Bear, Lettie Doll**—Sweet Nellie (R), 1262 Madison Ave., NY 10128. *Top right:* **Martex towels,** pale jade G32, teal T45, slate B26, white WO1—Martex (M), 1221 Avenue of the Americas, NY 10021. **Border Line towels,** 100 percent cotton, blue, berry—by Alexander Julian—Fieldcrest (M), 60 W. 40th St., NY 10018. **Cannon's Royal Family green and white stripe towels**—Cannon Mills (M), 1271 Avenue of the Americas, NY 10020. **Black and white check rag rug** #2360, 100 percent cotton, 3 by 5 feet—Phoenix Carpet (T), 979 Third Ave., NY 10022. **Antique painted chair**—Swedish Cottage (R,T), 1281 Madison Ave., NY 10128. *Bottom right:* **Angelica sheets for skirted sink, hand towel, window treatment,** 50 percent combed cotton/50 percent Celanese Fortrel polyester, 180 thread count; available in flat sheet, pillowcases, ruffle shams, comforter—Wamsutta (M), 111 W. 40th St., NY 10018. **Brass sponge, soap holder, wooden stool, porcelain pitcher, bowl**—Bloomingdale's (R), 1000 Third Ave., NY 10022. **Collection of botanicals**—Nicholas Antiques (T), 979 Third Ave., NY 10022.

●*Pages 88 and 89:* **Corsage sheets** for window treatment, dust ruffle, top and bottom sheets, pillowcases, 50 percent cotton/50 percent polyester; also available, comforter ensemble, bedspread, towels, at all fine department stores; **pink/coral "Fresh Cuts" cottoncale sheeting** for window treatment, dust ruffle lining, 100 percent cotton from Utica, at all fine department stores—J.P. Stevens (M), 1185 Avenue of the Americas, NY 10036. **Pink and white stripe rag rug** #2340, 100 percent cotton, 6 by 9 feet—Phoenix Carpets (T), 979 Third Ave., NY 10022. **Floral bandbox and Irish Chain Variation quilt**—Sweet Nellie (R), 1262 Madison Ave., NY 10128. **Pine side table**—Nancy Brous Ltd. (T), 979 Third Ave., NY 10022. **Staffordshire boy and girl vase, porcelain potpourri bowl and pitcher, china plates collection**—The English Way (T,R), 115 E. 60th St., NY 10022. **Medium and large hand-painted ceramic picture frames, English botanical prints,** c. 1880, (3) Sch #1294—Cache-Cache (R), 888 Madison Ave., NY 10021. **Bamboo painted Regency cupboard**—Trevor Potts (R,T), 1011 Lexington Ave., NY 10021.

●*Pages 90 and 91:* **Katja™ Superstripe sheet on cabana and pillows,** 50 percent cotton/50 percent Celanese Fortrel® polyester, 180 thread count, no iron percale, pink/white, fresh blue white stripes; also available pillowcases, comforter, shams, coordinating blankets, bed spreads at all fine department stores; **Royal Touch® stripe towel,** fresh blue/white—Cannon Mills (M), 1271 Avenue of the Americas, NY 10020. **Picnic basket, painted Adirondack chairs**—The Pottery Barn (R), 117 E. 59th St., NY 10022. *Bottom right:* **Springmaid Yardley sheets on settee, chair seat cushions, skirted table,** 50 percent combed cotton/50 percent Kodel® polyester, 180-thread count; also available pillowcases, comforter, shams, bedspread, quilted shams, decorative pillows, window treatments at all fine department stores—Springs Industries Inc. (M), 104 W. 40th St., NY 10018. **Painted green wicker settee and**

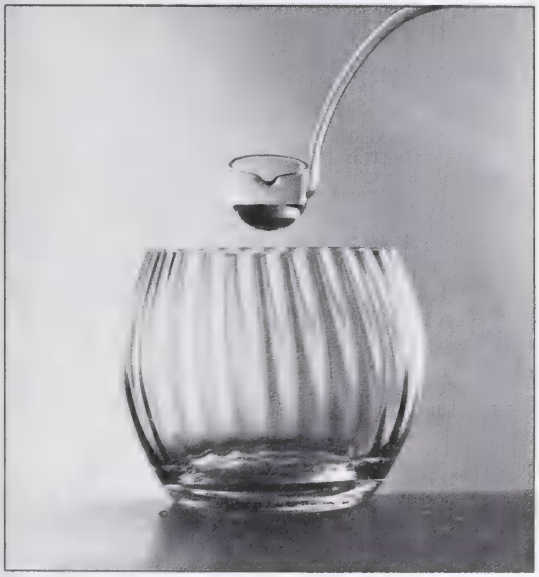
(Continued on page 177)

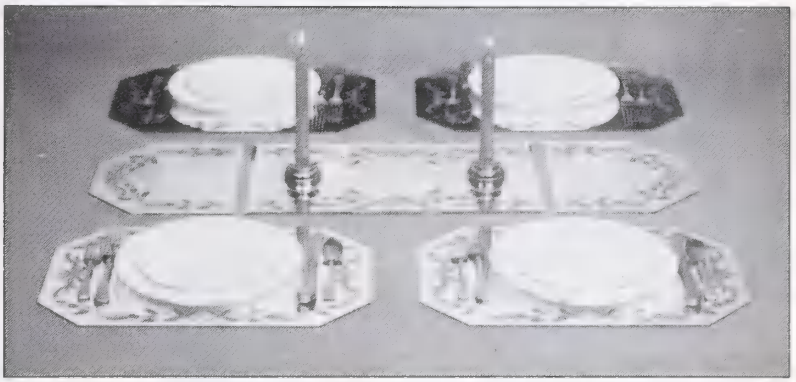
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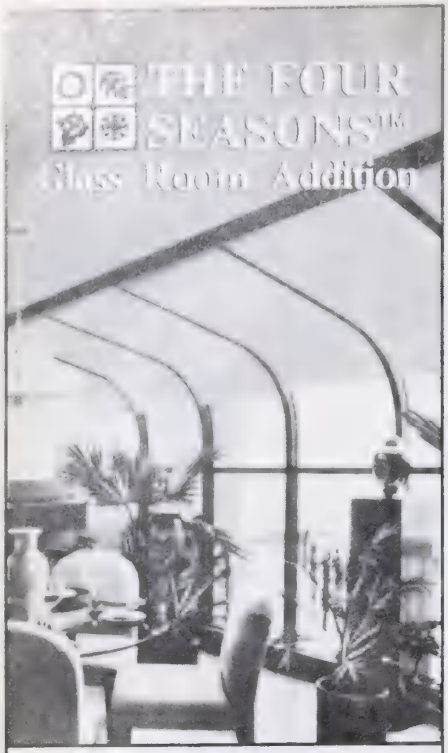
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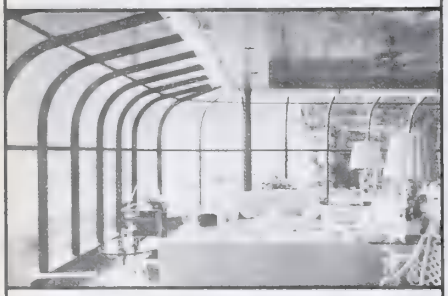
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ADVERTISER GALLERY

	Page
Appliances	
House of Webster	69
Art	
Bob Howard Art Studio	62
Prairie Edge	174
Bath Accessories, Supplies	
Linen Barn	161
L. Mark Shower Curtains	172
Saffrey Shoppe Interiors	170
Beds & Bedding	
Alden Comfort Mills	164
Cannondale's	167
The Company Store	159
Laura Copenhaver	173
The Down Shop	159
Feathered Friends	167
Hands All Around (quilts - access.)	168
Homeworks	168
Icings O.T.C. Inc. (quilts)	160
Lisa-Victoria Brass Beds	176
Blinds & Shades	
Blinds 'n Things	164
Catalogs	
Eddie Bauer (apparel)	140
The Country Loft	162
Traders Collection (apparel)	166
Clocks	
Ocean Gallery, Inc.	176
Curtains, Draperies, Fabrics	
BMI Home Decorating	169
Colonial Maid Curtains	164
Country Curtains	157
Dorothy's Ruffled Originals	167
Homeworks	168
Rue de France	174
Spectrum	171
Decorative Accessories	
Country Manor Gift Shop	158
Country Treasures (switch plates)	165
Crystal Classics	160
Marble Arch (finials)	174
Marich House Porcelains (Xmas tree)	165
Petals	152
Seema International (pillows)	174
SILK Plants Etc.	162, 174
Stained Glass Barn	173
Through The Looking Glass (placemats)	113
Vintage Wood Works	172
With You In Mind	172
Woodcraft (display units)	161
Flatware, China & Crystal	
Buschemeyer's	167
The China Warehouse	156
Walter Drake	169
R.B. Heslop	171
Kaiser Crow, Inc.	133
James Kaplan Jewelers	165
Replacements, Ltd.	172
Ross-Simons	161
Tilden Thurber	162
Floorcoverings	
Charles W. Jacobsen, Inc.	160
Peerless Imported Rugs	174
Food & Beverage	
English Breakfast Tray	169
Fred Usinger, Inc.	58
Footwear	
Old Pueblo Traders	171
Furniture	
Ballard Designs	174
Carolina Interiors	174
Carolina Leather House	75
Colonial Furniture Shops	166
Laura Copenhaver	173
Granada Imports	175
Holton Furniture Co.	174
Martha M. House	164
Home Elements	168
Hunter Fan Co.	172
Interiors by Design	160
Leather Gallery of Kentucky	162
Magnussen	171
Mark I Sales	175
Mission Furniture Classics	167
New Furniture Galleries	166
Pioneer Homes	170
Gifts & Collectibles	
Angelstone	156
Bears-In-Mind	173
By The Sea	160
Joan Cook Enterprises	168
Dan Dee & Co.	169
Dimensional Designs	170
D.M. Graves & Co.	166
Dominion Designs	170
PGL Home Shoes, Inc.	168
Red Rooster Originals	7
Sarah's Treasures	156
Stained Hand Painted Glass Window Panels	73
W.J. Strawhand Collectible Clocks	169
Health & Beauty	
Living Lean	67
The Nordic Track	67
Heraldry	
Talbert's, Inc.	166
Home Elevators, Lifts	
The Elevator Company	69
Inclinator of America	68
Home Improvements	
Duvinage Corporation	64
Florentine Craftsmen	161
The Iron Shop	158
Moultrie Manufacturing	179
Mylar Industries	67
The Old Wagon Factory	164
Horticulture	
Four Seasons Greenhouses	70
Parsley Pigs-A-Monts Etc.	74
Instruction	
ICS School of Interior Design	158
New York School of Interior Design	75
Sheffield School of Interior Design	87
Juvenile	
Classic Rattan	66
D&S Marketing Group	73
Engineered Wood Products	73
Jack-O-Lantern	73
Jazzi's	75
Wendelay	61
Labels, Personal Accessories, Stationers	
Bruce Bolind	73
Hanna Crafts (bar accessories)	62
The Waterbed Company	74
Lighting	
Lang Crystal	65
J.C. Penney, chandeliers	7
Progress	172, 175
Log Homes	
Lindal Cedar Homes	63
Miscellaneous	
Essex House (clock kits)	66
Factory Direct Tassle Pros	60
Pigeon Hill, Inc.	176
Reme Laboratories (Kwik-A-Bag)	76
Pet Accessories	
E.G. Milligan & Co.	75
Pet Gates	70
Pets Pacific	172
Tuffy, Inc.	171
Publications	
Bird Watcher's Digest	69
Wallcoverings	
Alexander Wallpaper	174
Laura Wallpaper	73



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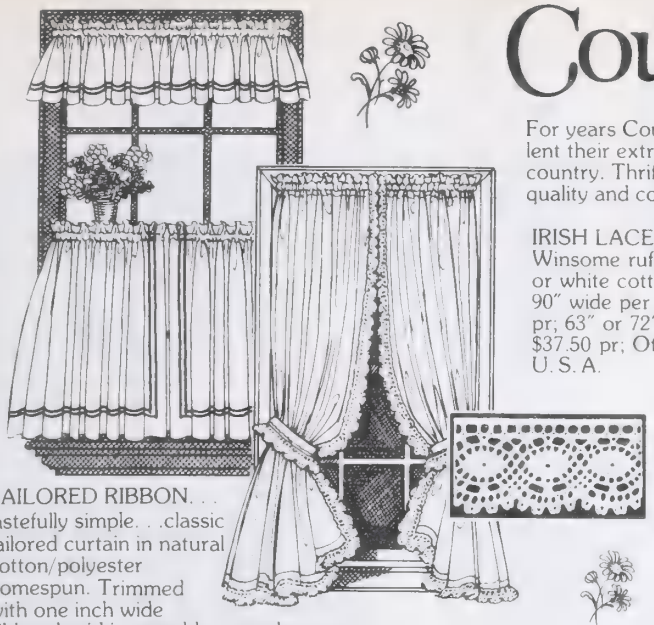
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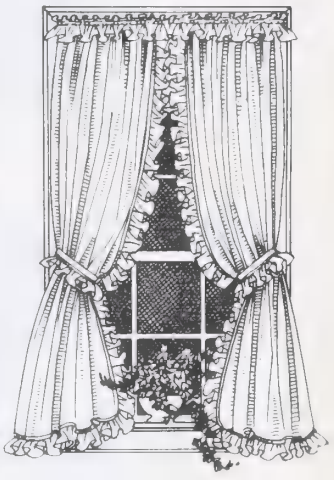
For years Country Curtains have been a charming tradition. . . they have lent their extra warmth and crispness to American homes all over the country. Thrifty homemakers rely on Country Curtains for old-fashioned quality and conscientious service.

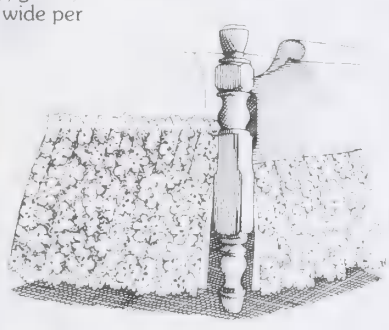


IRISH LACE . . . delicate but sturdy. Winsome ruffles of 2″ cluny lace on natural or white cotton/polyester permanent press. 90″ wide per pair. 45″ or 54″ long, $27.50 pr; 63″ or 72″ long, $32 pr; 81″ or 90″ long, $37.50 pr; Other sizes available. Made in U.S.A.

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NARROW RUFFLED PERMANENT PRESS. . . crisp and carefree. natural or white cotton/polyester permanent press. 78″ wide per pair. 2″ ruffles. 45″ or 54″ long, $19 pr; 63″ or 72″ long, $21 pr; 81″ or 90″ long, $23 pr. Please specify color. Other sizes available. Made in U.S.A.

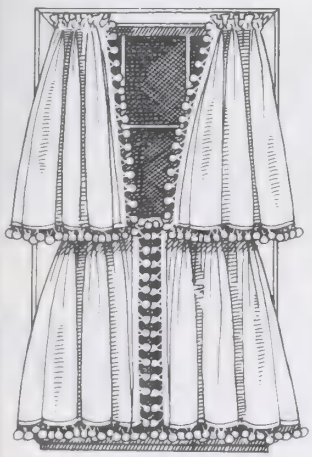






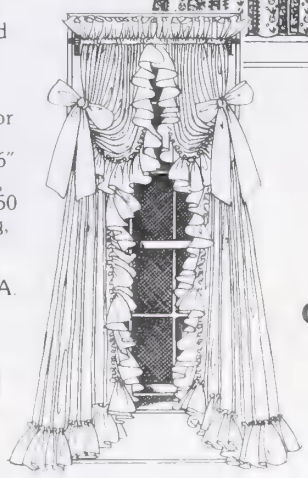
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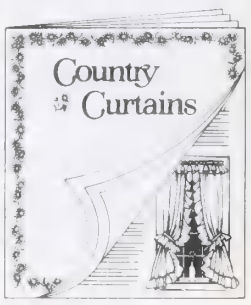


BALL FRINGE . . . sturdy, specially-made fringe stitched on by homesewers. Unbleached or white cotton muslin or cotton/polyester permanent press in natural or white. 90″ wide per pair. 20″ or 25″ long, $13 pr; 30″ or 36″ long, $15 pr; 40″ or 45″ long, $17 pr; 54″ or 63″ long, $21.50 pr; 72″ long, $25 pr; 81″ long, $26 pr; 90″ long, $28.50 pr. Valance, $7.00 each. Please specify color. Made in U.S.A.

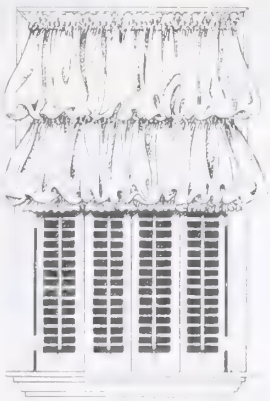




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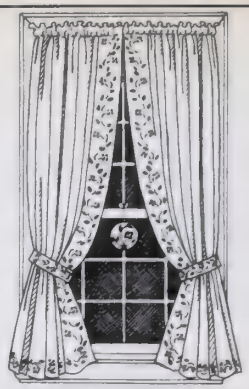
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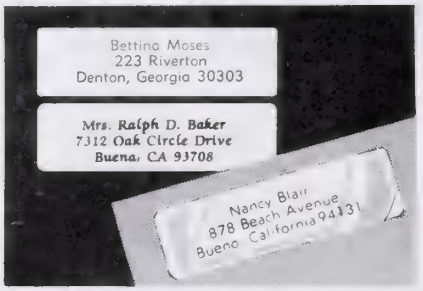


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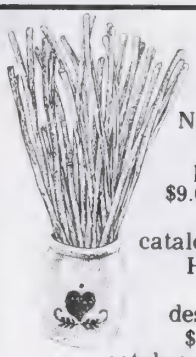
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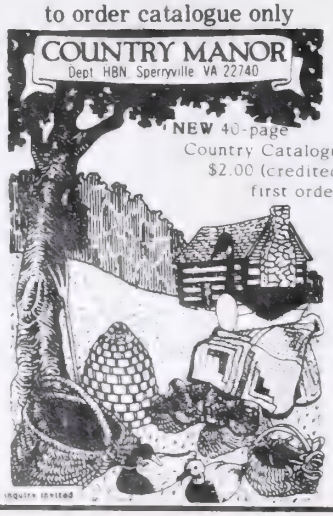
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Colors: Light Blue, Beige, Dusty Rose, Peach or White
Style #103

	Dimensions	Down Fill	Normal Retail	OUR PRICE
Twin	60″ x 86″	24 oz.	$180	$95
Queen/Full	86″ x 86″	32 oz.	$230	$125
King	102″ x 86″	38 oz.	$300	$155
Calif. King	102″ x 96″	43 oz.	$350	$175

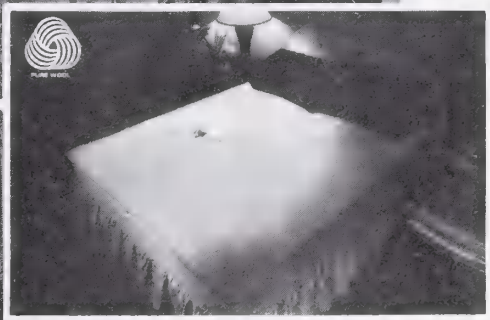


Austrian Down Comforter

Colors: Light Blue, Beige, Dusty Rose, Peach or White
Style #113

	Dimensions	Down Fill	Normal Retail	OUR PRICE
Twin	60″ x 86″	30 oz.	$190	$109
Queen/Full	86″ x 86″	38 oz.	$240	$139
King	102″ x 86″	44 oz.	$310	$169





Deluxe 100% Merino Wool Mattress Pad

Soft 100% Merino Wool cushions and cradles your body for a deeper, more restful night's sleep. It can be machine washed and retain its original softness, resiliency and durabilty. **Color: Natural**
Style #511

	Dimensions	Normal Retail	OUR PRICE
Crib	28″ x 52″	$79.95	$39
Twin	39″ x 75″	$119.95	$69
Full	54″ x 75″	$149.95	$89
Queen	60″ x 80″	$199.95	$109
King	76″ x 80″	$229.95	$139
Calif. King	72″ x 94″	$229.95	$145

Karo Step Down Comforter

This European style comforter features the ultimate in loft, warmth, and luxurious design. Its cambric cotton cover, 226 per inch thread count, is exceptionally smooth.
Color: Creme
Style #177

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Twin	60″ x 86″	30 oz.	$120
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King	102″ x 86″	50 oz.	$200

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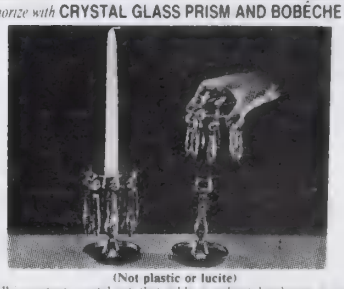
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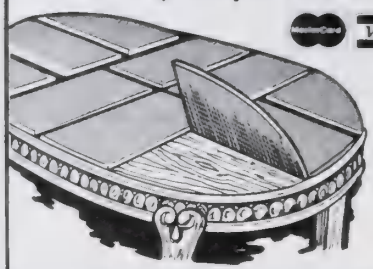
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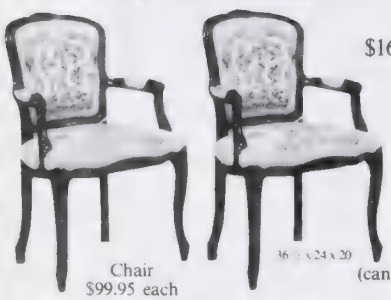
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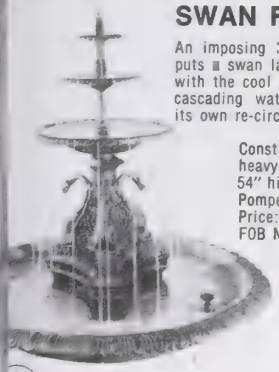
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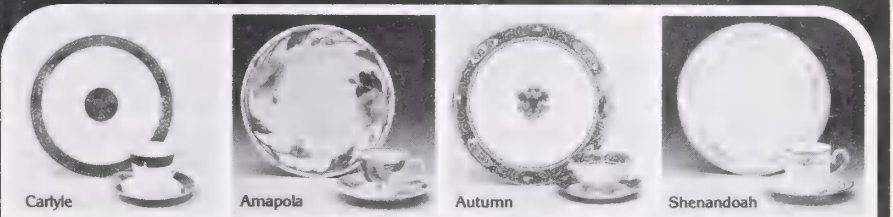
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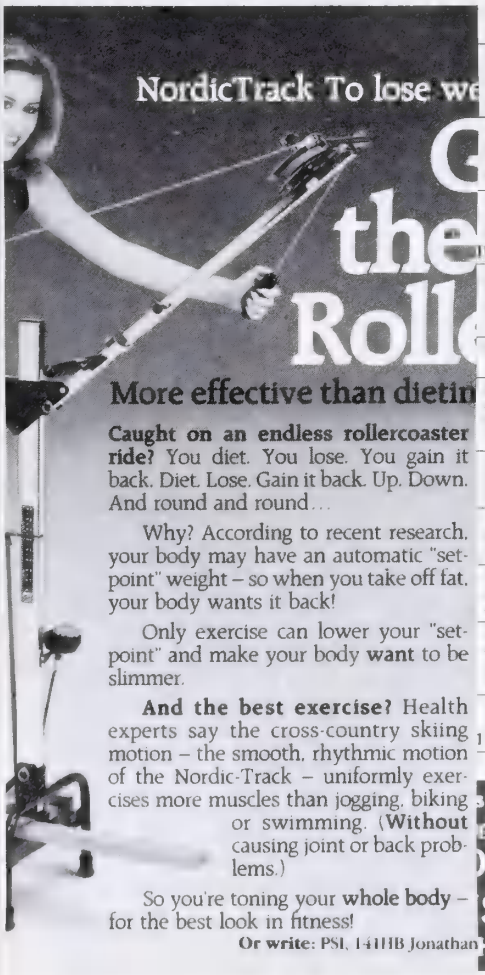
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	620	$ 308	$1670	$ 899	$2290	$1215
	780	$ 388	$2100	$1099	$2880	$1487
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	780	$ 456	$2066	$1277	$2846	$1733
	260	$ 156	$ 639	$ 383	$ 899	$ 539
	328	$ 196	$ 823	$ 495	$1151	$ 689
	342	$ 196	$ 847	$ 499	$1189	$ 695
	290	$ 152	$ 780	$ 416	$1070	$ 568
	350	$ 192	$ 930	$ 499	$1280	$ 691
	268	$ 156	$ 739	$ 433	$1007	$ 589
	300	$ 172	$ 847	$ 475	$1147	$ 647
	450	$ 260	$1301	$ 760	$1751	$1020
	276	$ 168	$ 770	$ 466	$1046	$ 634
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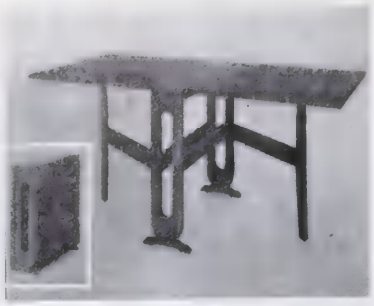
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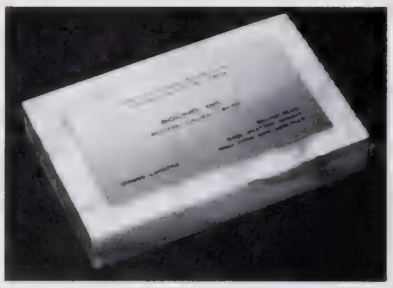
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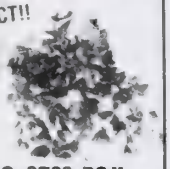


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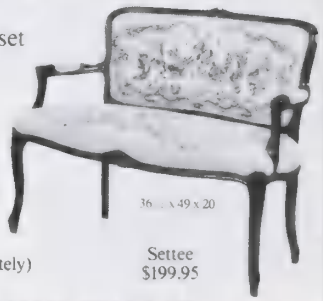
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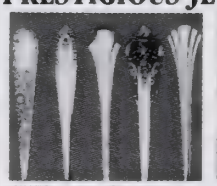
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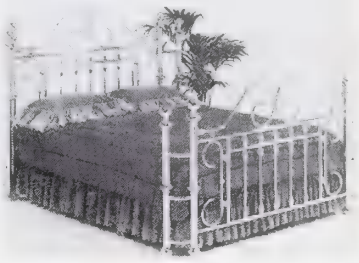
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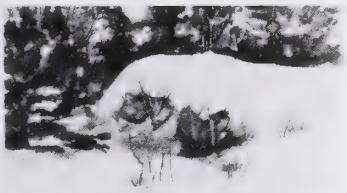
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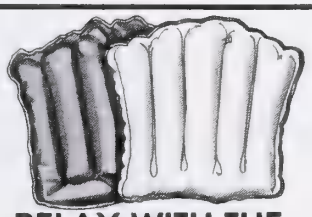
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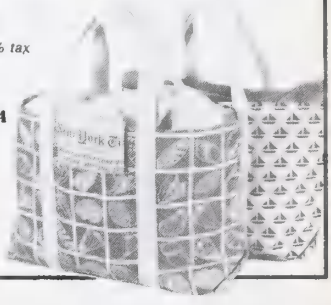
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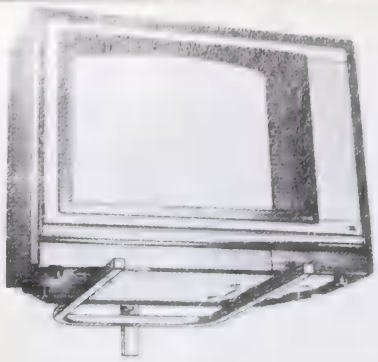


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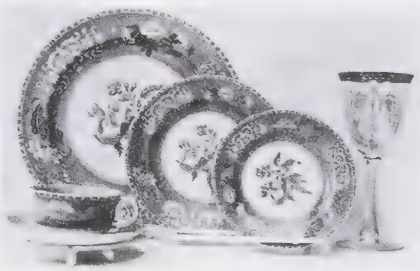
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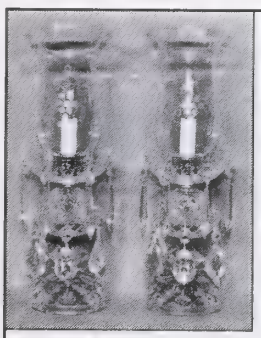


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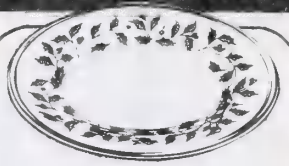
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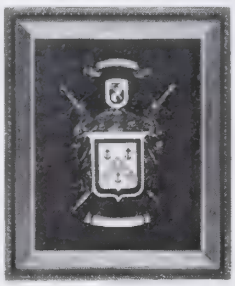
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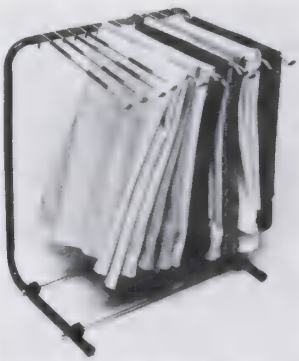
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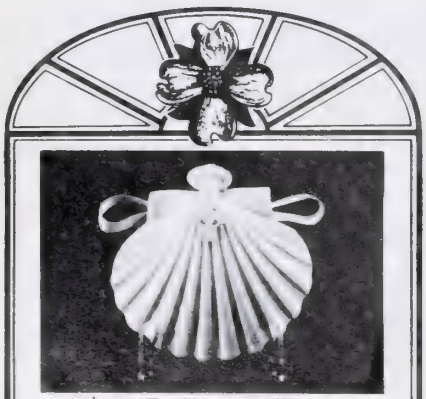
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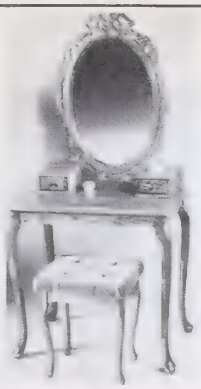
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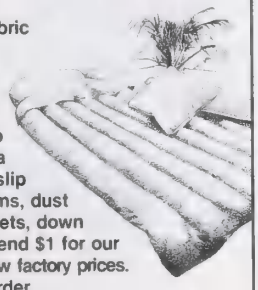


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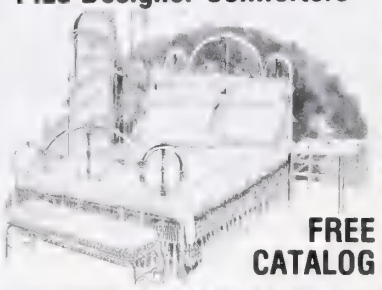
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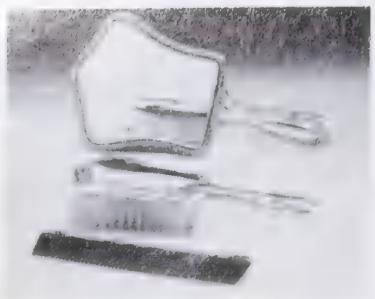
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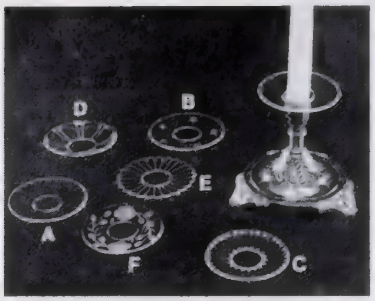
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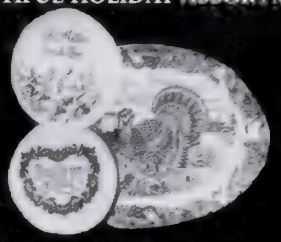
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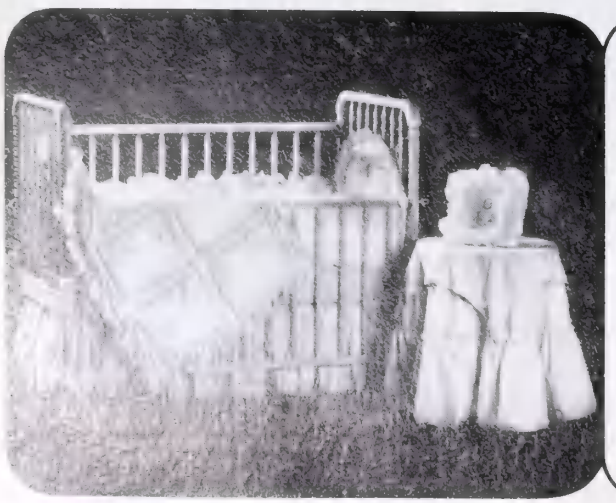
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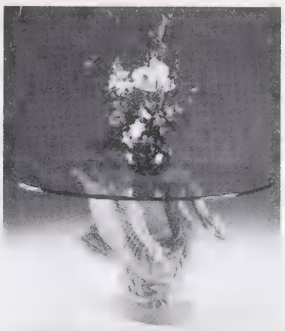
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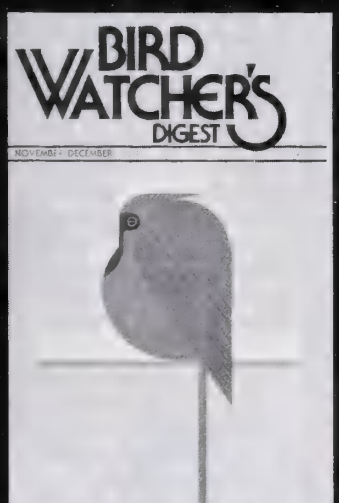
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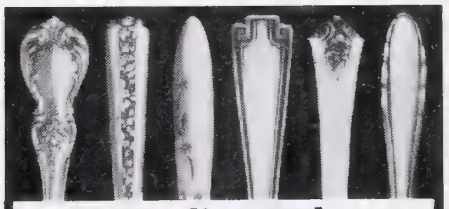
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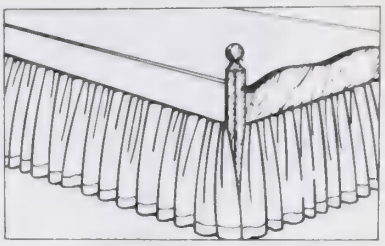
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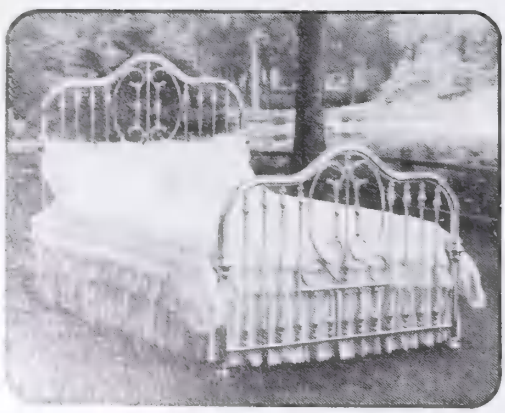
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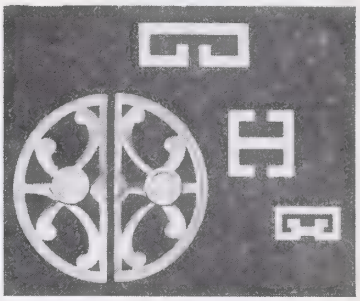
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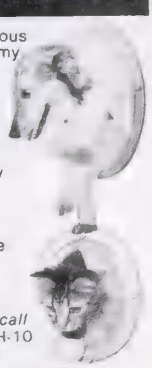
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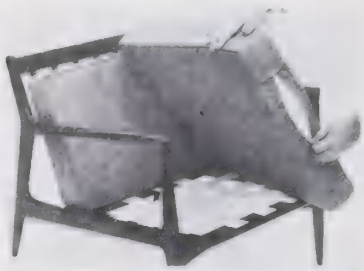
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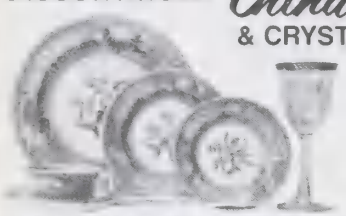
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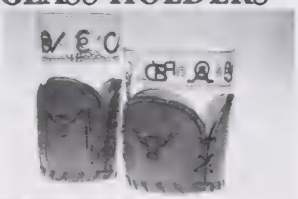
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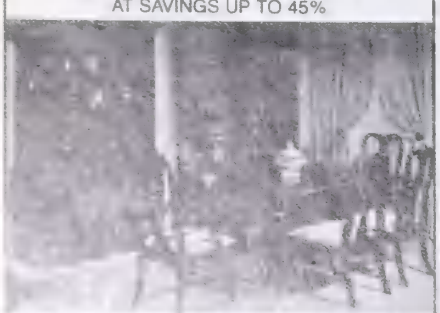
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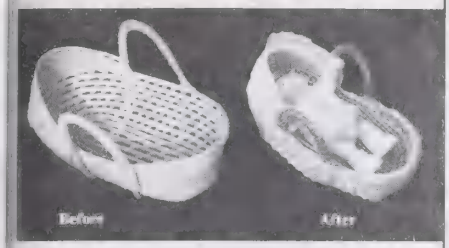
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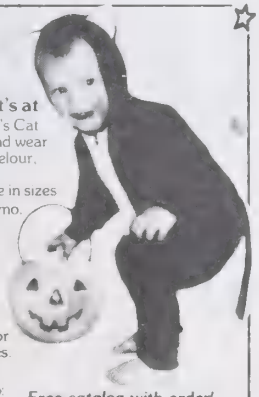
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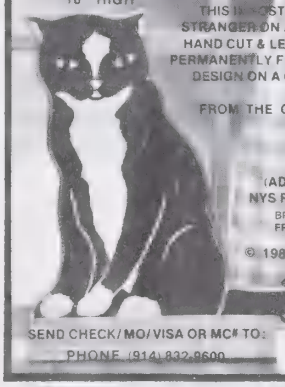
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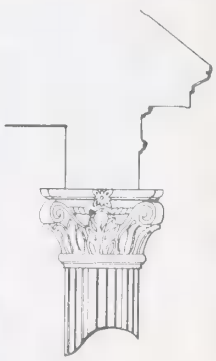
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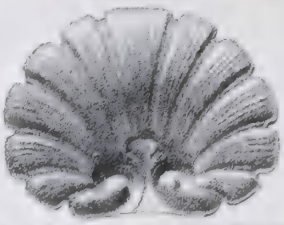
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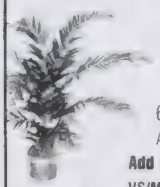
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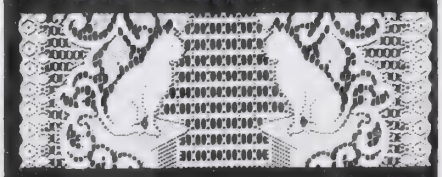
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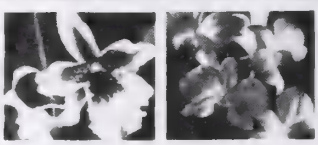


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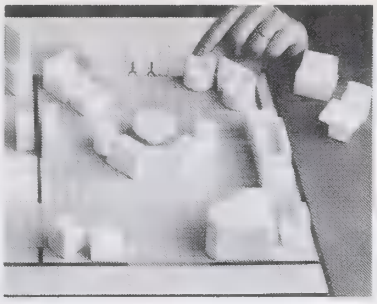


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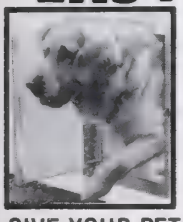
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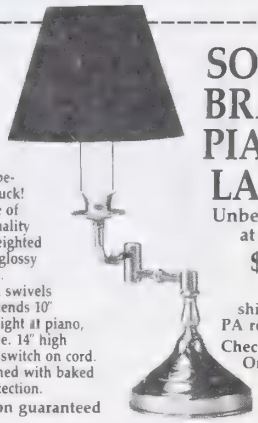
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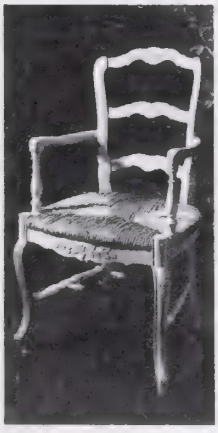


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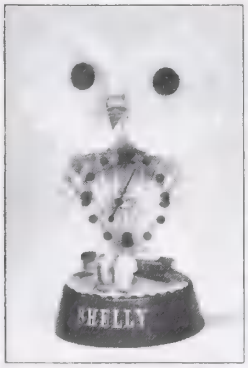
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Continued from page 154

chairs, Lord & Taylor's wicker collection—Lord & Taylor (R), 424 Fifth Ave., NY 10018. **Antique green majolica dessert plates**—Garvin Mecking Antiques (T,R), 72 E. 11th St., NY 10003. **Glass pitcher and glasses**—The Pottery Barn (R), 10th Avenue and 23rd St., NY 10010.

THE GREENING OF A HOUSE

●*Pages 92 to 95:* **Architect:** Donald Chapell, 35 E. 68th St., NY 10021. **Contractor:** Caramagna & Murphy Co., 26 Gingerbread Lane, East Hampton, NY 11937. Size of house, 2,000 square feet; size of lot, two-and-a-half acres. Structure: poured concrete foundation; all wood framing. *Exterior:* walls and roof, 1 by 6 inch rough sawed cedar; built-up roof. **Custom exterior paints and stains**—Benjamin Moore (M), Chestnut Ridge Road, Montvale, NJ 07645; Pratt & Lambert (M), 75 Tonawanda St., PO Box 22, Buffalo, NY 14240. Insulation, standard fiberglass. **Casement and awning windows**—Andersen Corporation (M), Bayport, MN 55003. **Custom-fixed glass in back of house. Metal-insulated door with insulated glass**—Pease (M), 900 Forest Ave., Hamilton, OH 45023. *Interior:* Walls and ceilings, sheetrock. **Custom mixed paints**—Benjamin Moore (M), Chestnut Ridge Road, Montvale, NJ 07645. **Acrylic carpet and pad on floors**—Stratton Industries (T), 919 Third Ave., NY 10022. White oak floors in kitchen and dining areas. Custom built slate and tile fireplace. **Tile**—American Olean Tile Co., 1000 Cannon Ave., Lansdale, PA 19446. **Recessed or surface-mounted lighting**—Lightolier (T), 11 E. 36th St., NY 10016. **Hardware**—Schlage Lock Co. (M), 2401 Bayshore Blvd., San Francisco, CA 94134. Kitchen and bathroom cabinets and countertops, plastic laminate with oak edge. **Kitchen fixtures**—American Standard (M), PO Box 2003, New Brunswick, NJ 08903. **Kitchen appliances**—General Electric Co., Louisville, KY 40225. Heating system, forced hot air and oil heater. **Twig armchair,** 20 by 45 inches high, copper-topped; **twig table,** 12 by 18 by 20 inches high by Daniel Mack, in library/guest room. **Tarahumara pot** (Mexican earthenware storage pot, 14-16 inches wide by 14-16 inches high)—Zona (R), 97 Greene St., NY 10012. **"Rain in the Subway" paper construction** by Alan Shields, 21½ by 20¼ inches (watercolor, crayon, thread on two sheets of handmade paper)—Paula Cooper Gallery (R), 155 Wooster St., NY 10012. **Willow wicker chair**—Bielecky Bros. (M), 306 E. 61st St., NY 10021. **Black 1930s English Lloyd Loom chairs**—The English Way (R), 115 E. 60th St., NY 10022. **Plastic laminate table, white oak dining room table, dining room banquette, living room banquette, couch with ottoman** all custome designed by Donald Chapell. **Fabric on dining room banquette**—LCS (T), 1059 Third Ave., NY 10021. **Fabric on living room banquette**—Carnegie Fabrics Inc. (T), 200 Lexington Ave., NY 10016. **Fabric on couch with ottoman**—Gretchen Bellinger Inc. (T), 330 E. 59th St., NY 10022.

ENTERTAINING PLUS

●*Page 99 (bottom left):* **"Picket" fabric sewn into place mats**—Marimekko (R), 7 W. 56th St. NYC 10019. **Flatware**—Stanley Roberts (T), 41 Madison Ave., NY 10010. **Pine furniture**—Evergreen Antiques (R,T), 1249 Third Ave., NY 10021.

KITCHEN ESSENTIALS

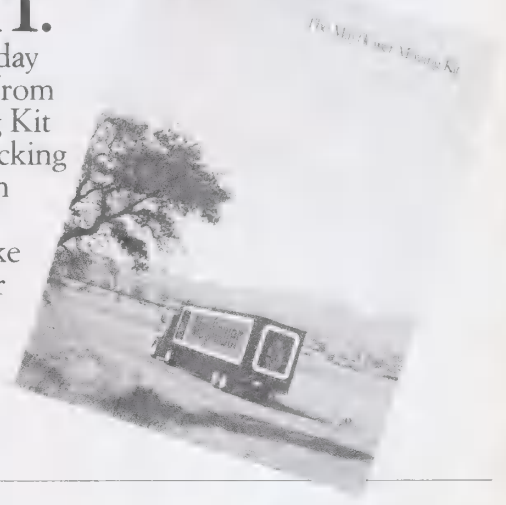
●*Page 110:* **Cast iron scale**—Victor Cast Ware Ltd. (M), c/o B.J.S. Marketing, 4943 McConnell Ave., Unit W, Los Angeles, CA 90066. **Euro/Brew Aroma coffee maker**—Krups (M), Allendale, NJ 07401. **Calphalon pot rack**—Commercial Aluminum Cookware Co., PO Box 583, Toledo, OH 43693. **Pie keeper**—Rubbermaid Inc (M), Wooster, OH 44691. **Spice rack**—Henri Bendel (R), 15 W. 57th St., NY 10019.

GARDEN GUIDE

●*Page 140:* Sources for home fragrance supplies. **Aphrodisia Products Inc.,** 282 Bleeker St., NY 10014. Catalog, $3.50, price list, $1. **Caswell-Massey Co. Ltd.,** 111 Eighth Ave., NY 10011. **Attar Herbs and Spices, Inc.,** Playground Rd., New Ipswich, NH 03071. Price list, 25 cents. **Crabtree & Evelyn,** 1310 Madison Ave., NY 10028. Set of four catalogs, $3, deductible from first order ■

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Thurs. Sept. 19 at Menlo Park, NJ call (201) 549-4400, ext. 392. Sept. 20 at Christiana, DE. Call (302) 366-5800, ext. 223.
Oct. 8 at 7 P.M. in Willowbrook, NJ. For reservations call (201) 785-9525, ext. 452. In Christiana, DE call (302) 366-5800, ext. 228.

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BREUNER'S
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Sept. 19, 7 P.M., Sacramento North (916) 331-9933. Sept. 20, 7 P.M., Campbell (408) 378-9400. Sept. 21, 2 P.M., Fresno (209) 226-1111. Sept. 22, 2 P.M., Scottsdale (602) 949-1700. Call for reservations.

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ELLISON'S
Fort Worth, TX
Oct. 6 from 2 P.M. to 5 P.M. Call (816) 731-8666.

GEORGETOWN MANOR
Long Island, NY
Oct. 17, 7:45 P.M. Farmingdale: (516) 293-7390; Lake Grove: (516) 585-1800; West Hempstead: (516) 486-6100; Westbury: (516) 333-3500. Reservations recommended.

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Kenner, LA
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New Orleans, LA

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There couldn't be a better time than now to visit your official House Beautiful Pace Setter retailer featuring Investment Decorating workshops. Many Pace Setter Stores will participate in "The American Home: A Celebration of Personal Style"™ the nationwide event sponsored by the National Home Furnishings Association. These stores will be offering informative and enjoyable decorating aids such as a personal-style decorating quiz and guide book, seminars, colorful slide shows, inspired rooms settings, home fashion experts and House Beautiful editors to help you shop and decorate with confidence. Come join the fun in September and October. You'll learn about real quality in furnishings with House Beautiful's "Investment Decorating With Personal Style" slide program. There will be gifts to take home and a chance to win valuable prizes at these and other fine stores. Check local papers for personal appearances and live interviews by House Beautiful editors in your town.

Oct. 3 at 7 P.M., Oct. 5 at 10 A.M. and Oct. 6 at 2 P.M. Call Catheryn Rogers at (504) 568-9555.

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JOSKE'S
Houston, TX
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KITTLE'S
Indianapolis, IN
Sept. 19 to 26. Call Marilyn Maxwell at (317) 849-5300.

MACY'S
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Week of Oct. 21. Reservations: Herald Square (212) 560-4154; Roosevelt Field (516) 746-8200, ext. 350; Stamford (203) 964-1500, ext. 350; Staten Island (718) 761-3000; White Plains (914) 946-5015, ext. 304.

PORTER'S OF RACINE
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Through Oct. Call (414) 633-6363 in Racine, (800) 558-3245 in Illinois, (414) 933-4478 in Milwaukee.

REINHART'S
El Paso, TX
Sept. 27 at 6 P.M. Call Virginia Hefflin at (915) 779-0044.

RUBENSTEIN'S FURNITURE GALLERY
Sacramento, CA
Oct. 15. Call (916) 484-6161.

RUST & MARTIN
Columbia & Cape Girardeau, MO
Oct. 10. Call Columbia (314) 445-4426, Cape Girardeau (314) 334-4434.

STOWER'S
San Antonio, TX
Oct. 8 at 10:30 A.M. Call (512) 342-9411.

TILLES
Munster, IN
Sept. 21 and 22. Call Don Peddycord at (219) 836-1530.

WELLMAN BROTHERS, INC.
Jamestown, NY
Sept. 19 at 1 P.M. Call Arthur Wellman at (716) 664-4006.

WILLSON'S
Sharon, PA
Sept. 30, 1 P.M., 7 P.M. Oct. 2, 10 A.M; 2 P.M: Oct. 4, 10 A.M. 2 P.M. Reservations (412) 981-7250.

At press time the following stores were still planning events. Contact them for time and information on special presentations:
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J.H. HARVEY, White Plains, NY (914) 948-6333
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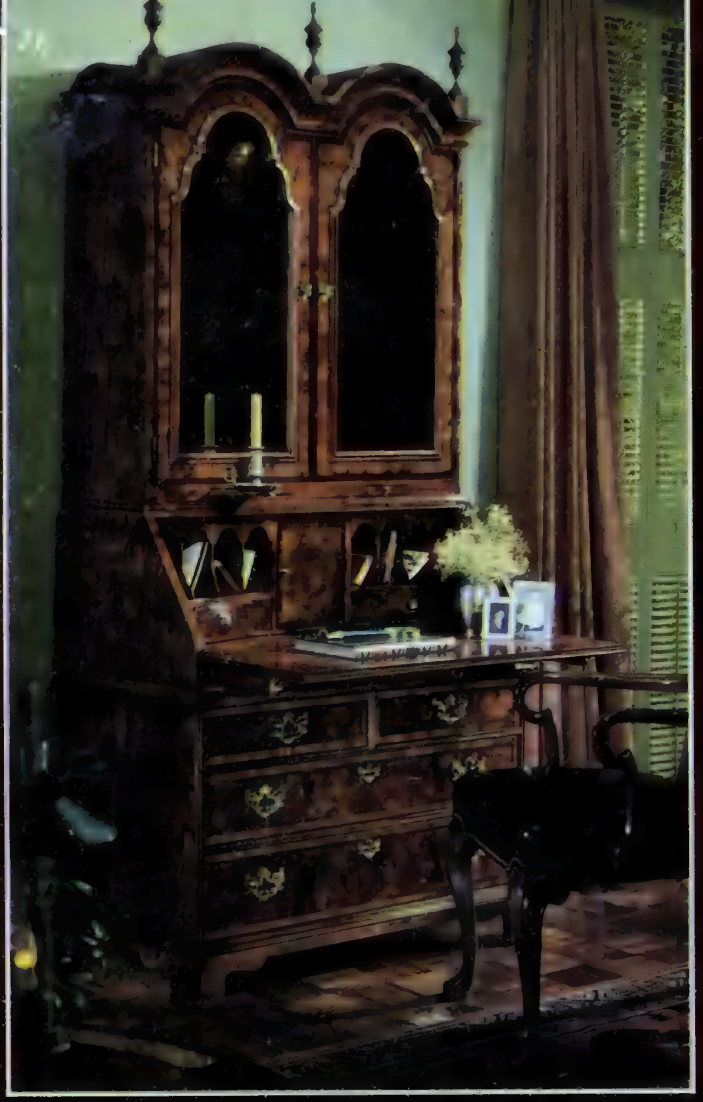
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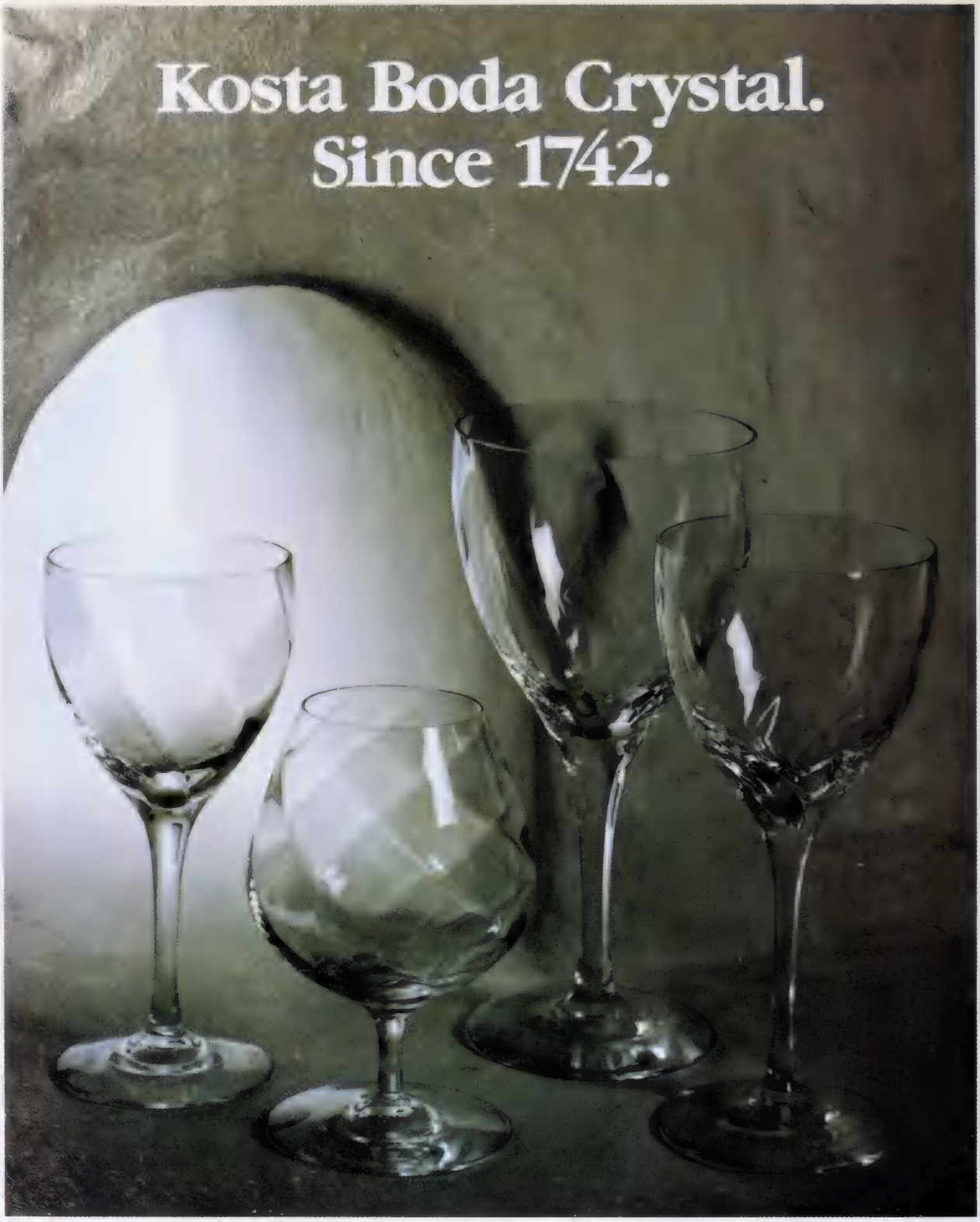




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On the cover: In the corner of a warm, red living room—described by its designer Mario Buatta as lush and exotic—a boldly striped chair accents richly patterned chintz and a Chinese screen. Adding to this lushness are the elaborate details: shirred welting on edges of curtains and bow-tied valances and the scalloping of the wing chair. Floral and scrolled chintz patterns are new Buatta designs for Fabriyaz; sofa, chair, butler's table and lamp table by Harden Furniture—all available in retail stores. *(For more on this room and others in the house, see pages 57 to 63.)* Photo by Joe Standart.

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ARCHITECTURE AND DESIGN

On Decorating and Design 11
A major exhibit explores the cultural art of the English country house

English Country Style 57
Mario Buatta's American version with his new imprint on chintz

The Discreet Charm of an English House 64
A characterless new London town house infused with heirloom quality

Building the American Dream 70
Robert A. M. Stern's ideal suburban community on Staten Island

Weaving American Indian Traditions Into New Fabrics 76
A collection of earthy pastels drawn from native traditions

Creative Living: Carol Anthony's Landscape 80
A house and outbuildings as forms of artistic expression

An Entertaining Mix 86
Anything-goes table settings for the most festive mealtime moods

Presents by Mail 92
Christmas shopping using gourmet food and luxury item catalogs

GARDENING

Ornamental Herb Topiaries 96
Tips on how to grow your own perfect, scaled-down herb "trees"

Garden Guide 136

FOOD AND ENTERTAINING

Entertaining Plus 105

Thanksgiving With a Southwestern Touch 107
Add the flavors of the American Southwest to this year's menu

Wine and Good Spirits 114

Kitchen Essentials 116

Quick Cook 118

Microwave Corner 120

REGULAR FEATURES

Thinking Aloud 8

HB Marketplace 14

View From Thornhill Farm 16

HB Lookout 19

At Home With Antiques: Collecting Chairs 37

TRAVEL: YOUR GUIDE TO THE ISLANDS 41

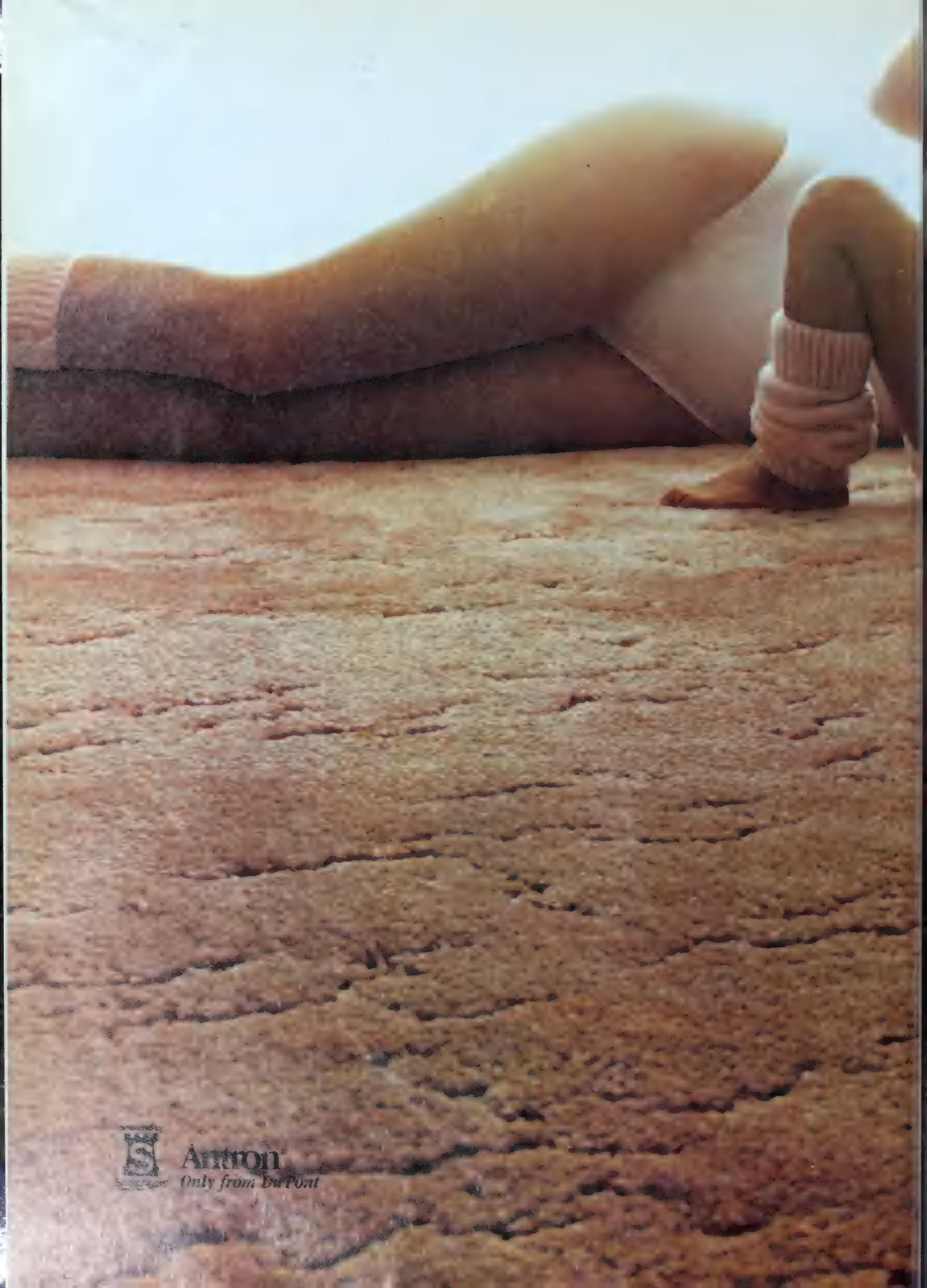
Your Collectibles 103

Where to Find It: Restoring Metalwork 135

Product Information 140

Window Shopping 160

Pace Setter Stores 178


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They have a secret life together—when Dad leaves for work. Tuesday, it was little feet trying on high-heeled shoes for fun. And pearls. And cleaning lipstick off the bathroom mirror. Thursday, there were warm chocolate chip cookies and her in bows clutching antique paper dolls (a little too tightly).

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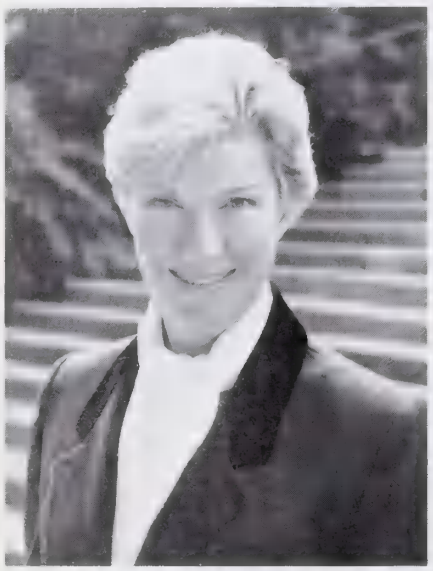


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BRINGING THE ART OF SYBIL CONNOLLY TO THE ART OF MAKING A BED

THINKING ALOUD

"...THERE ARE TIMES WHEN FAMILY TRADITIONS AND DECORATING DON'T MIX. WHAT'S MOST AESTHETIC *ISN'T* ALWAYS WHAT MAKES PEOPLE LOVE THEIR HOUSES."



Thanksgiving is one of the best examples I know of how tradition is a powerful influence and resists change. If the family always goes to grandma's house or to the family country home, woe be unto anyone who suggests a different routine. The protests would be loud and long, just as they were when I recently suggested tampering with tradition and whitewashing the natural wood interior of our family's Vermont sugar house barn.

From the hue and cry raised by husband and children, you'd think I proposed serving sushi instead of turkey for Thanksgiving. They understood my impulse—whitewashing would brighten and freshen the country look of the house—but for them the old wood had a resonance. It spoke of wonderful memories. And, quite simply, they were rather fond of it that way. So we compromised and I whitewashed the guest room only.

The moral behind our little decorating negotiation is that there are times when family traditions and decorating don't mix. What's most aesthetic *isn't* always what makes people love their houses.

Happily, the design world is coming to appreciate the importance of character and personal style. I think it's one of the biggest reasons for the tremendous popularity of country decorating. Since country interiors were ignored by mainstream tastemakers, no rules have been handed down as to what's the appropriate quilt or window treatment for a saltbox bedroom, for example. Traditional styles guide us, but outside of museum-correct restorations, we're free to invent and to be as creative as we can with the trappings of the past.

Of the country styles from Europe, one of the most influential comes to us from England. The English have always had an appealing way of molding their country houses to suit themselves. They've decorated with an unpretentious and irreverent mix of inherited objects—some good, some sentimental. And their houses, no matter how grand, are never just for show. Even today, a family's worth of Wellington boots may be lined up in the hall beneath a fine oil painting. In Lady Jane Churchill's brand-new, just-decorated town house *(see pages 64 to 69),* notice the seasoned, put-up-your-feet ease. Her living room, for example, may have fine antiques and porcelains, but her slipcovers are from her old house—veterans of life with three sons. Perfection, we're discovering, isn't always livable, especially in a world filled with children and pets.

I'm finding there's a new word that's becoming an important part of the design vocabulary—"relaxed." Interestingly, it's being used most frequently in its verb form. Decorators will tell me, "To relax this look we added a faded needlepoint pillow or loosely slipcovered an old wing chair instead of reupholstering it." Their emphasis is now on the lived-in and the livable, instead of the done-to-the-teeth.

Because of the popularity of the country movement, both American and English, we're gaining the confidence to insist on what *we* like—no matter if our decorating look is country, contemporary or traditional. A friend of mine, for example, just bought a 1930s shingle-style house. Its antiquated kitchen needed help—a new dishwasher, updated appliances. Her architect pushed for a supermodern kitchen with the latest island workspace, a built-in grill, etc. She opted instead for a low-key remodeling in keeping with the house's '30s character. For her, the old kitchen inspired warm memories of growing up in a very similar modest house.

What we're striving for today is a house that means a great deal to us personally, even if it has a '30s kitchen that doesn't fit a popular image of beauty. We're coming to appreciate a different kind of beauty—that based on character and deeper, more heartfelt expression. We're honing in on what we really need out of our houses and what makes us happy. Of course decorating a house that's a sincere reflection of our character is often more difficult than hiring someone to create a surface image, but it's always worthwhile.

I love our Vermont hideaway because it reflects me *and* my family. Even if I think deep down that the living room would be uncommonly appealing with a coat or two of whitewash, I'm not about to change what I realize has become a favorite family tradition. ■

JoAnn Barwick

JoAnn Barwick
Editor

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ON DECORATING & DESIGN

DOCUMENTING CENTURIES OF THE COLLECTOR'S AESTHETIC, A MAJOR EXHIBIT EXPLORES THE CULTURAL ART OF "THE ENGLISH COUNTRY HOUSE"

By PAULA RICE JACKSON

"Why, the room looks as if it's always been that way!" That phrase remains the highest decorating compliment there is: The praise offers an insight into what we admire—the authority conferred by time; what others once called tradition. And nothing epitomizes the stability, the permanence and the rootedness of an ongoing authority more than the look of the English country house. While some English would challenge that it is a "look" at all, it is an American favorite. We respond to it with enthusiastic affection and a zest for its ingredients: mellowed antique furniture, heirloom silver, linens and porcelains, good Oriental carpets, flowers en masse and bolts of chintz in gently faded colors.



The Blue Drawing Room, Chatsworth, Derbyshire

Another crucial element of the English country house look is the personal collection through which the individual shines. In terms of the long haul (which tradition always opts for) one individual's taste can come to represent an entire generation's. And so, the English country house, standing for 400 or 500 years, reflects a charm and a character expressed in layers and layers of different generations' styles—each one contributing to the eye of the next and all of it housed under one roof. The range of travels, the scope of power and the diversity of family interests speak of a continuity the whole world has come to envy.

This month we have an extraordinary opportunity to view a portion of the collections that distinguish over 200 stately homes throughout England, Scotland and Wales. From Nov. 3 through March 16, 1986, the National Gallery in Washington, D.C., is presenting the exhibit, "The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting," sponsored by The Ford Motor Company and under the patronage of the Prince and Princess of Wales. Seventeen rooms arranged in chronological order, will present the gradual emergence of the English country house as "the vessel of civilization," as gallery director J. Carter Brown has described it. Beginning with the Renaissance the exhibit documents the changes from the Tudors on to the baroque period and through the 18th- and 19th-century "grand tours," which contributed to the creation of "the gentleman collector" whose pattern of world-scale, worldwide buying is unparalleled in history. Silver, porcelains, sculpture, painting, furnishings and other *objets de vertu* have been borrowed from the great houses.

How did these houses come to look the way they do? The easy, quick answer to that question: The English roamed, raided, ruled and returned with their spoils. Perhaps there is a better way to ask the question: What is it that people really mean when they talk about the English country house look? According to Georgina Fairholme, one of this country's leading designers of the genre, they mean chintz "pure and simple." And chintz would be a good answer because it has all the historical antecedents that make the country house look the incredible international amalgam it really is. It was the English who introduced the "eclectic, international style" and they've been doing it better than anyone for the last 400 years. Chintz is from the Hindu word "chint," which refers to the many colors with which this cotton fabric is printed. Like the beautiful, richly colored Souleiado fabrics of France, the dyes and hand-carved woodblocks used in the designs came from India. France and England both banned the importation of Indian stuffs because they preferred to strengthen their own cotton manufacture. Eighteenth-century England insisted on the exotic patterns and shimmering colors of the Indian goods, and so the English adapted the patterns for their own market, also appropriating the characteristic glaze we've come to associate with chintz. Chintz was used for everything. And when the concept of cotton upholstered pieces of furniture gained acceptance, the slipcover, in chintz of course, became the signature country house fixture.

Acquisitiveness was deemed by the landed gentry to be the requisite reflection of wealth and prestige. But in the 20th century, the pursuit of *comfort* perhaps replaced that goal as a standard of worldly success. John Fowler, Nancy Lancaster and the American decorator

(Continued on page 12)

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DECORATING & DESIGN

Continued from page 11

Elsie de Wolfe instinctively understood the emotional resonance inherent in beautiful old things and, if I may say so, their combined efforts to resurrect the status of homey chintzes struck just the right romantic chord to get the whole thing swinging again. Chintz is the most democratic, the most available and affordable element of the country house design scheme.

Blue and white Chinese export porcelains are another favorite of the country house style. It is available to everyone now as it was in the 17th and 18th centuries when it came to England by the ton from Chinese kilns.

A third ingredient in the look has to do with color, thanks to the brothers Adam. They adapted the strong, traditional colors of Rome and Greece, watered them down, made them functional.

The English country house also celebrates nature by bringing indoors an abundance of fresh flowers, herbs and potted flowering shrubs that the island-nation of gardeners is famous for. Botanicals of every description are reproduced and reinterpreted in fabric, prints, hooked rugs, needlepoint embroidery and paintings.

The English country house serves as a catalog to a nation while it reveals facets of traditional English values: hearth and home. You'll find indispensable to the Gallery catalog Gervase Jackson-Stop's new book *The English Country House: A Grand Tour* (Little Brown & Company, $29.95). Mr. Jackson-Stops is architectural advisor to England's National Trust. The American photographer James Pipkin, whose pictures illustrate the book, tried wherever he could to use only natural lighting in an effort to present the look and light of these 17th and 18th century rooms.

So much has been written about the recent PBS series *Brideshead Revisited* that I am a little reluctant to bring those images to mind again. However, who can ever. forget Lord Sebastian Flyte whipping off the dusty sheets covering the furniture, pulling down the draperies and throwing open the huge shutters to let the light pour in for his dear friend Charles Ryder? We were all of us turned into Charles Ryders for just that moment when the beauty, the glamour and the authority of the room "that had always been that way" flooded into our consciousness. *That* was some moment.■

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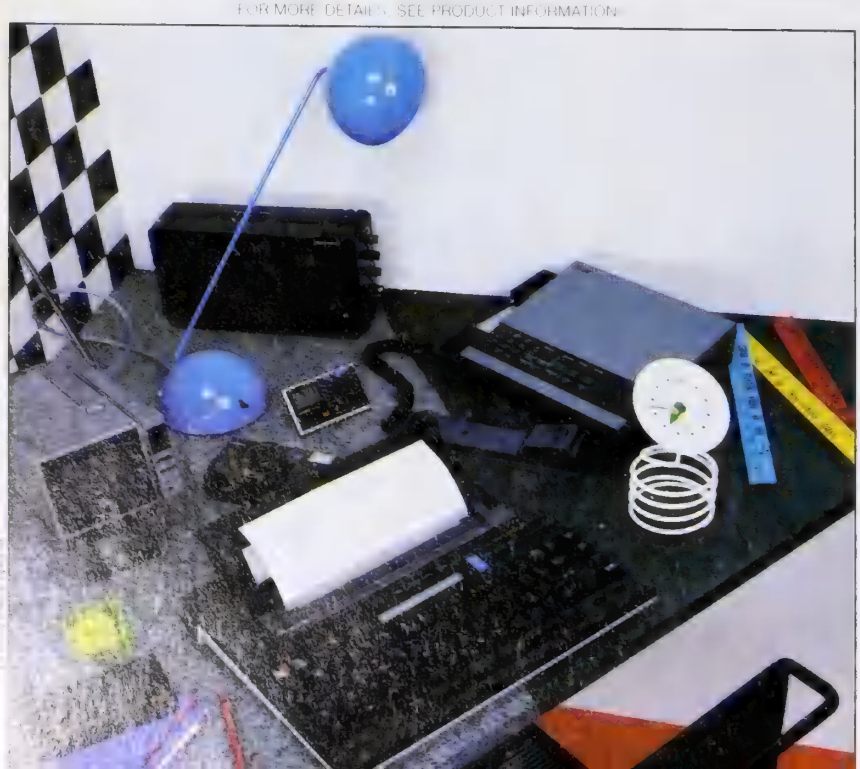
A whole new breed of electronics is making major inroads into our homes —video cassette recorders are selling at record rates and compact disc players are becoming ever more popular as their prices decline. Here we present a group of sophisticated designs that are sleek and unobtrusively elegant.

Right: Delta 26-inch TV/receiver monitor with remote control, $1,500, Quasar. Progression IV compact stereo component system, $1,233; compact disc player, $539, both from Pioneer. Aluminum lounge chair with red leather cushion designed by Elizabeth Browning Jackson, $1,350, Gallery of Applied Arts. Color video camera, $1,350, Olympus Corp. VCR with one-year, eight-program preset memory and remote control, $1,095, Hitachi. Red table, three for $533, Ligne Rosset. Small Wonder color video camera, $899, RCA. Lee Bailey vase painted to look like granite, $150, available at Henri Bendel.

Below: Triangular "Comme des Garcons" table on casters of painted steel and granite, $2,000, Furniture of the Twentieth Century. Pearlcorder microcassette recorder, $75, Olympus Corp. Portable "Profeel®" Trinitron® television components: 3.7-inch monitor and tuner for VHF/UHF reception, $620, Sony. "Minikini" desk lamp in blue, approximately $250, Light/Inc. Spring clock comes in white or black, $54, Dapy. Penwriter portable typewriter, $400, Panasonic. Touchtone/rotary phone stainless steel remote answering system with 12-number memory, $250, AT&T. "Quick Shooter" Auto focus camera, approximately $200, Olympus Corp. Digital AM-FM clock radio with two separate programmable alarms, seven-minute snooze control, $99, Proton.■

Editor KIRSTEN HARWOOD

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104

VIEW FROM THORNHILL FARM



By DEE HARDIE

One of the splendors of winter, at least to my way of thinking, is the refreshing yet slightly seductive scent of paper-white narcissus. Standing tall in bowls or pots, gloriously white, they are my winter gardens. And by the middle of November I start my indoor gardening, setting bulbs in almost every room of Thornhill. When they bloom, about four or five weeks later, their fragrance is my very first Christmas present.

And I always order enough in the summer to give away as gifts. As my friend Kitty, who is in the business of bulbs, says, "Any idiot can grow them!" Which might explain my great affection for them. But no, it's more than that. It's their white in winter making it seem like springtime indoors; it's that wonderful fragrant whiff you catch as you run around the house trying to tie up Christmas; and it's their simple but stately grandeur that somehow makes the rooms of this small farmhouse seem more abundant, filled with life in the dead of winter.

When the paper-white bulbs arrive in September I don't put them to work right away. Instead I hang them in an old onion bag on the wall leading down to the basement. Any cool, dry place will do for storage, even the refrigerator. But that can be dangerous. Another friend, Lucy, always stored her bulbs in the refrigerator until the time she forgot their real purpose in life, absentmindedly mistook them for onions and sliced them up tidily for a Sunday supper stew.

PAUL RICHTER

My bulbs behave better in bowls, and half the fun is finding the right container to give at Christmas filled with paper-whites. I look all year round, usually on the bargain tables of small antiques shops. I've used old china soup plates, the deep ones, that seem to have been separated from the rest of their family, vegetable dishes that have lost their lids. Sometimes I put just one bulb in a clay pot shaped like a sheep.

I first put a layer of peat moss or horticultural charcoal in the container, then several inches of pebbles or gravel. Next I nestle the bulbs in their bed, one-half to one inch apart. In a cut glass bowl I once used another setting—first sand, then a top layer of scallop shells I had picked up from a summer beach.

I don't start my bulbs in the dark. They go into light right away. If I'm in a hurry for some cheer, I put a bowl of paper-whites by the sunniest window, filling in water about three-fourths the way up the bulb. When the flower shoots are about six inches high, I water the bulbs several times a week. And I add a tablespoon of gin to each cup of lukewarm water. This gardening cocktail stops the leggy look of the foliage, helps it and the flowers to grow stiff and straight as a grenadier guard.

Last year I gave our grandson Albert his first paper-white. He loved watching it grow, and this year I'll give him another. But I'm going to wait a few years before I tell him about the gin.■



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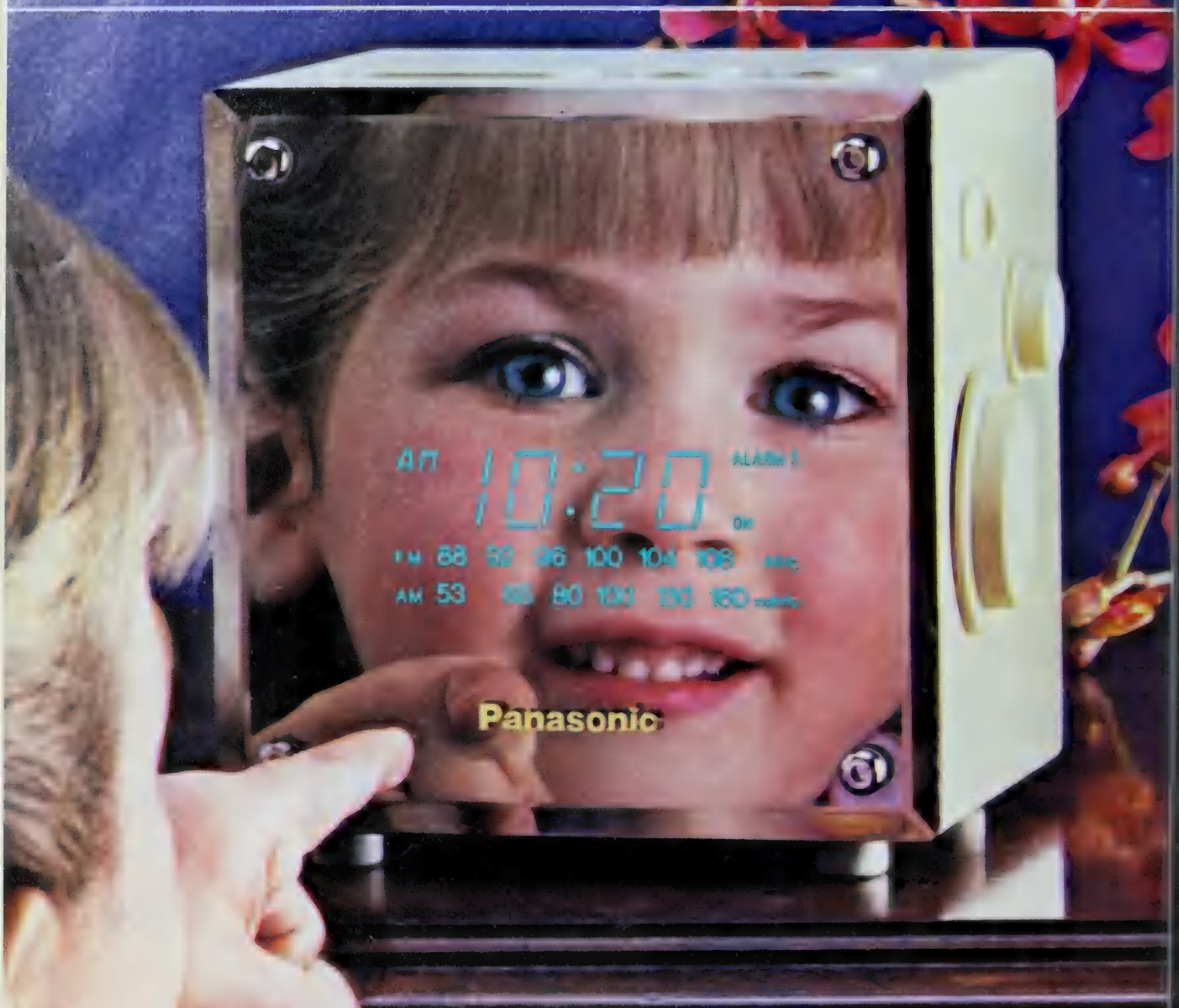
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Events



FATHERING TIME

Master craftsman Wendell Castle brings new youth to the grandfather clock with his striking show of 13 timepieces at Alexander Milliken's gallery, NYC, Nov. 2 to Dec. 20, and the Renwick Gallery, Washington, DC, Dec. 24 to May 4. Sneak preview: "Jester" *(above left)* with hands that pass through its body; *(above right)* "Four Years Before Lunch: Grandson in a Hawaiian Shirt" inscribed with Edward Lucie Smith's poem warning "... be loath to trust this face: what can clocks tell but honest lies?"

NOT TO BE MISSED

For the best in American crafts—and Christmas gifts—head for the Philadelphia Craft Show, Nov. 8 to 10. Its 125 artists will include Christine Zimmerman and her terra-cotta sculptures *(left)*, $175 to $700. • Lady Jane Churchill *(see her house, pages 64 to 69)* is re-creating her London shop at Gump's in San Francisco, where oil paintings by a famous relative, Sir Winston Churchill, will be on view through Oct. 26. The paintings will also be shown at Gump's in Beverly Hills from Oct. 28 to Nov. 16. • Look for Finland's glass and its influential "Modern Spirit" at the Cooper-Hewitt Museum, NYC, to Jan. 5.



JOE BARGER



BOB KRIST

KEEP AN EYE ON

Windmill weights such as this cast iron rooster *(left)* are among the hottest new collectibles and the focus of a special Museum of American Folk Art exhibit at this year's Fall Antiques Show, Oct. 24 to 27, NYC. Used to balance tall, Midwestern windmills, these cast iron sculptures ranged from cherubs to horses. Many were patriotically turned into scrap metal during the world wars and those that have survived are now being snapped up for $100 to $3,000, according to Milt Simpson, curator of the show and author of the new book, *Windmill Weights*, $26.50 ppd. from Johnson & Simpson Graphic Designers, 49 Bleeker St., Newark, NJ 07102.►

DECORATOR IDEA #3

CONTINUITY

The Well-Coordinated House.

How do you preserve the mood and character of individual rooms in your home, yet make each feel a part of the whole? Continuity is the key — finding some common decorating "thread" with which you can weave all the rooms together. Color is probably the most effective link, as this country motif dramatically demonstrates. Splashes of blue are carried from room to room in the nylon berber carpet, pillows, antique quilt, china and wallpaper. Textures can also make strong ties. Here, the stained rough cut beams that frame the passageway between rooms also form the door mouldings and baseboards. The stuccoed walls provide additional continuity.

At last, berbers can come out of the family room and into your living room. Galaxy's "Melina" featured here in "Morning Haze," is just one example of the soft colors our nylon berbers provide to help you coordinate rooms throughout the house.



For a softer, plusher alternative, go with Galaxy's "Cotillion," shown here in powdery blue "Dresden."



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To help insure that the feeling of space flows naturally from one room to another, it's important that carpeting be coordinated by color, and if possible, texture. Here Galaxy's "Melina," from the new Moroccan Series, is so versatile and beautiful, it serves as the floor covering for the entire level, and actually makes the space seem larger.

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NEW Lighting

The table lamp, out of favor during the heyday of track lighting, is making a comeback. Lighting designers are rediscovering its flattering, intimate illumination, and furniture designers are giving it a very contemporary shape, as shown by the two new table lamps *(top right and bottom right)*. "Table lamps bring the focus of a room down to human level," says Stephen Bernstein of Cline, Bettridge, Bernstein Lighting Design, NYC. His lighting tips: If your table lamp has an opaque shade, it will create high contrast areas of light and dark that can tire the eyes. So balance its glow with ambient uplights such as this one *(right)*, wall sconces that bounce light off walls or ceilings and floor lights such as the house lamp *(middle)*. "The mistake most people make is not using enough varied sources of light," concludes Mr. Bernstein.►



Richard Wasserman's aptly named Beehive lamp captures '50s colors in its lacquer-on-wood finish; $400 at Lang-Levin Studios.



Artist Carmen Spera's lamp is seven feet tall from its wood ball and glass disk base to its fiberglass cone shade; $1,800, Art et Industrie.



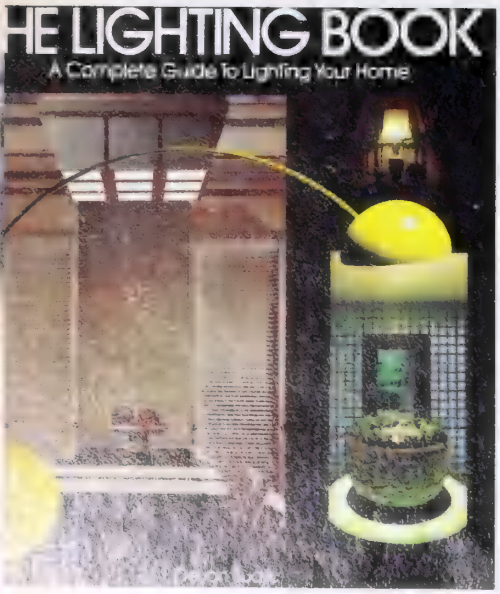
MARCUS TULLIS

This French ceramic cottage holds an incandescent bulb in its base; $180, La Boutique de Marie Claire.



MATT FERGUSON

One of the bright lights in the design contest sponsored by the State of Illinois is Howard Kavinsky and Jeff Madeen's lamp, $80 with plexiglass shade, aluminum base and PVC pipe as a pole.



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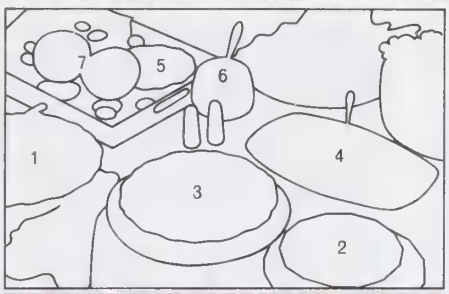
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FOR EXAMPLE

For the meal you see above, a Cuisinart food processor with the thick slicing disc made juicy slabs of tomato and perfect, unbroken onion rings (dish 1).





Using the ultra-thin disc, it made translucent slices of cucumber for the Danish salad (2). For the main course, an extra-thick slicing disc evenly sliced the chicken cutlets, a thin slicing disc sliced the Canadian Bacon, and the medium slicing disc made the slightly thicker mushrooms (3). The fine and medium julienne discs produced the ultra-thin potato strands and carrot matchsticks for the pancakes (4). On the same platter are zucchini strips made with the French fry cut disc and sweet potato strips, made in two whirrs of the machine with the extra-thick slicing disc.

And for dessert? With the thick slicing disc, the Cuisinart food processor perfectly sliced the orange and the pineapple (5). The fine shredding disc made the lacy shreds of coconut (6). And for a fitting finale, the light and delicious strawberry mousse and meringue cookies—no cream, few calories—were both made with the Cuisinart Whisk Attachment (7).

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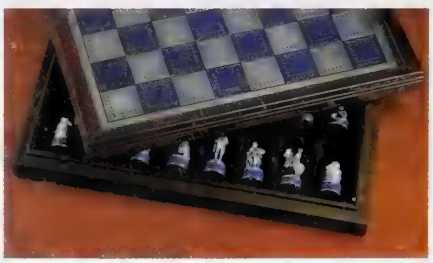


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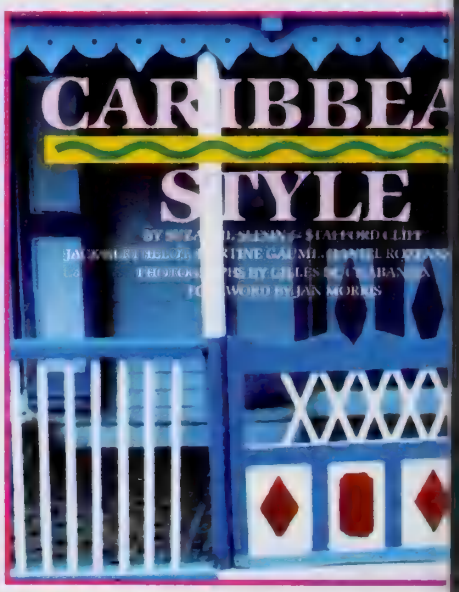
Style



DESIGN BY THE FOOT

The unexpected—linoleum area "rugs," for example—is the norm for A_2Z, an innovative Los Angeles firm that's one part architect (Norman Millar) and two parts artist (Sheila Klein and Ries Niemi). "We'll design anything from the house to the painting over the sofa," says Ms. Klein. The firm's custom linoleum rugs, made with vintage tiles, are $350 to $2,500. They range in design from patchwork to abstract Russian constructivist motifs. Write A_2Z, 5526 W. Pico Blvd., Los Angeles, CA 90019.

NOTABLE BOOKS



With its glorious photographs of white-walled houses, cool, bare-floored rooms and gaily painted fences *Caribbean Style* (Clarkson N. Potter, $35) is one of the most enticing in the growing list of books devoted to regional styles. Authors Suzanne Slesin, Stafford Cliff, Jack Berthelot, Martine Gaumé and Daniel Rozensztroch explain eloquently the delightful differences, as well as similarities, of each island's architecture. ▪ *Flowers Rediscovered* (Stewart, Tabori & Chang, $35) means what it says. The authors, who are owners of Mädderlake, one of New York City's most exciting plant shops, make each flower in the book (sometimes displayed singly, more often in breathtaking arrangements) look like a species you have never seen before.



AS AMERICAN AS . . .

Though its Beverly Hills neighborhood is far from homespun, Michael James and Billy Cross's new pie shop is winning a down-home crowd. "There's something about pie that evokes memories of childhood," says Mr. James. "I've had the most intimate conversations with strangers about their mothers and moments when their pies were especially wonderful." As might be expected, he owes much of his technique to *his* mother—crusts with vegetable shortening instead of butter or lard; the ripest fruit, sweetened with a hint of sugar and thickened with a minimum amount of flour. Fall specialties at Mike & Billy's American Pie, 445 N. Beverly Dr., include pear, sweet potato, apple (without spices) and parsnip pies. Slices are $2.50; pies, $12.50.►

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HB LOOKOUT

People







UP-SCALE ACCESSORIES

For designer Waldo Fernandez, pioneer of the contemporary California look, color is understated and scale is impressive—even in his new accessory line. For example, his candles *(bottom left)* are six inches fat; his quartet of "bud vases," *(middle)* about $70, stands tall near a 10-inch-wide bowl, $56. As always, texture counts heavily. His rough ceramic vases, about $90 *(top)*, have cool gray, glazed interiors; etching is a surprise on the glass hurricane lamps, about $135. Other designs range from dinnerware to huge carvings of shells. For details, write the Waldo Collection (sold through interior designers and architects), 620 N. Almont Dr., Los Angeles, CA 90069.



WILLIAM B. SEITZ

DOWN TO EARTH

Elizabeth MacDonald's artistry with clay has won her accolades from peers *(see pages 82 to 84)* and patrons of American craft. An ex-actress who switched roles in the '60s, Ms. MacDonald works out of this Bridgewater, Conn., studio; her pottery and architectural paintings attempt to evoke "ancient walls or clouds reflected on a pond." She creates small, torn squares of clay combining the "strength of stoneware with the fragility of paper." Each tile "becomes a reflection of time, a fragment of space." Pottery begins at $25; tile paintings, about $200 per square foot. Next month, see her work at the Munson Gallery, New Haven, CT. ■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

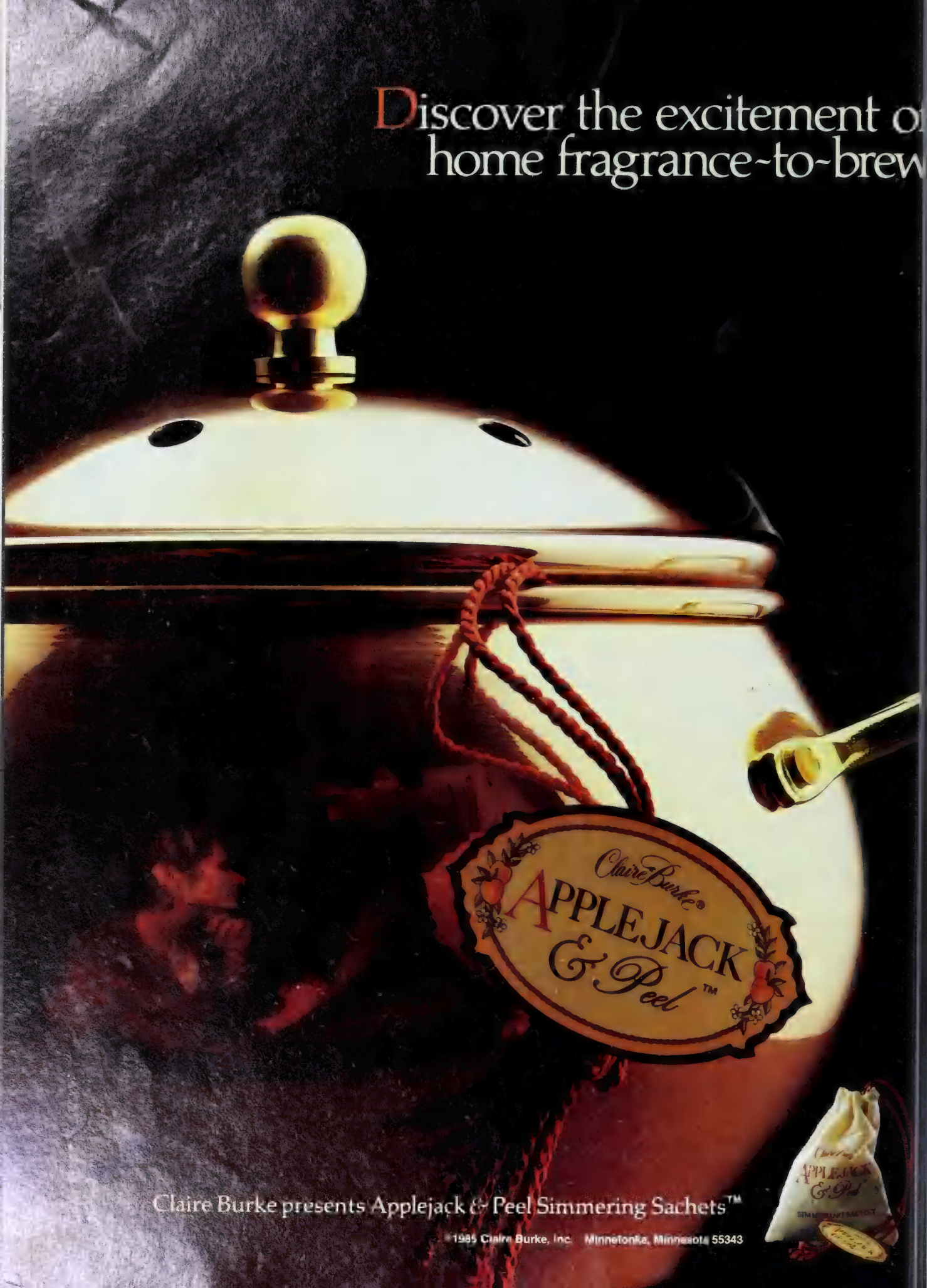
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THE ROOTS . . .

of Diane Burke's art are quite literally seeds—sweet peas, carrots, watermelons among her seasoned varieties. "I collect old seed packets from ten or fifteen years ago because they're just so beautiful," says the long-time gardener. Mrs. Burke then translates them into botanically correct, 36-by-48-inch canvases. And if there's a flower or vegetable you want portrayed, she'll unearth a vintage seed packet to adapt. Her acrylic paintings are $750 to $900; contact Diane Burke, 800 Fifth Ave., NYC 10021.



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AT HOME WITH ANTIQUES

ANTIQUE CHAIRS, PURCHASED SINGLY OR IN PAIRS, ARE OFTEN BARGAIN-PRICED, "REGARDED MORE AS ORPHANS THAN AS BEAUTIFUL, USEFUL OBJECTS"

By CLINTON R. HOWELL

I remember the first antiques hunt I went on, in the early '70s when I was a student at the London College of Furniture. I was looking for broken antiques I could take back to college and restore. While driving through a village in North Wales I spotted a shop that had two country Windsor chairs in the window. There was a notice on the door with the proprietor's home phone number for anyone who couldn't wait till the shop reopened the next day. *I* couldn't. I got on the phone and within 15 minutes was the owner of the two Windsors plus two other chairs in need of restoration.

In retrospect, I admit to knowing little about the value of antiques at that time, only that I needed some chairs. The pair of Windsors appealed to me because of their color—an almost whitish elm seat with worn golden beechwood stiles and laths—and because I liked their country look. As it happened, these two chairs were of a common enough form that I was able to add to their number over the years . . . until I had enough to make a set for the dining room that my wife and I have today. Our tastes have changed somewhat; now we're looking to create a more formal dining environment. With luck and vigilance I was recently able to buy two period Chippendale chairs that I hope will be the first of eight or ten similar chairs to place around our dining table. I have no qualms about purchasing Chippendale chairs of differing design, for I trust that what we choose in the future will be harmonious with what we already own. We'll have an elegant set of dining chairs for less than a quarter of the cost of a set that matches.



Mahogany Chippendale armchair, c. 1890

Whole sets of antique dining chairs are comparatively rare and extremely costly. Where I paid about $300 apiece for the pair of Chippendale side chairs I just purchased, I would have had to pay upwards of $10,000 for a matched set of eight 18th-century chairs. At that price they would have been out of my reach.

This may appear to be a compromise—for the chairs will not truly be the same, however similar in style—but my wife and I are delighted by it. She likes the mix—the differences that make a setting dynamic. I am motivated in part by the opportunity I know is there—to buy fine quality pieces at prices I can afford. Single chairs are less desirable than sets, thus are often bargain-priced, because they are generally regarded more as orphans than as beautiful, useful objects. Even pairs of chairs sell for a lot less.

Dining rooms are not the only place where mismatched chairs can be used, though probably the only room where their odd juxtaposition might be noticed. You can use them anywhere—for color, for stature, for important extra seating.

(Continued on page 38)



Windsor armchair in oak, c. 1840



Claw- and ball-footed Chippendale, c. 1850



Georgian-style Chippendale armchair, c. 1870

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ANTIQUES

Continued from page 37

The easiest way to assess the condition of an antique chair is, of course, to sit in it. Certainly you must do more than admire the chair in an auction-house showroom or in the window of an antiques shop—as I did, in Wales, years ago. I was lucky that time. Later I learned to examine a chair closely before consenting to purchase it—and once had a worm-eaten chair leg fall off in my hand while I was examining it. Indeed, my current assessment is that about one antique chair in every five I look at needs repair—or has already received one—that an antiques purist would consider major.

When examining an antique chair, the most common repair to look for is a leg splice, which can affect the usefulness and the value of the chair. Leg splices are often used to add half an inch to a chair that has been well worn on hard floors, and in such a case, the repair may be deemed inoffensive and not detrimental to the function or aesthetics of the piece. However, splices often occur closer to the seat-rail joints, thus should be considered major repairs that diminish the chair's value. No matter how perfect the joint is, a splice can always be felt.

More difficult to detect are repairs that have been done to the seat rails, particularly on upholstered chairs. A very good test for determining stability is to place one knee in the seat of the chair, grab hold of the back and gently push and pull at it. If the chair wiggles more than half an inch, it needs regluing, an expensive proposition with upholstered furniture because all the upholstery must be removed and then replaced. Keep in mind that chairs made before 1830 very rarely had springs, so if a chair that is sprung is being sold as 1780 vintage, then it certainly has been altered. Furthermore, you should be able to look at the seat rails to determine if they have been restored and are in good condition. Look for drips of glue, the tell-tale signs of restoration.

Almost all chairs have been reglued at some time or other, but the job can be done well or poorly. Look for splits in the legs where someone might have tried to pack out a joint too tightly. Also look for dowels and screws that have been drilled willy-nilly into a joint for firmness. It is never worth buying a chair that has been fixed in such a manner; your repair bill the next time breakage occurs may be more than the chair is worth. Finally,

(Continued on page 132)


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TRAVEL

THE CARIBBEAN, BERMUDA AND FLORIDA ISLANDS REFLECT A DIVERSITY OF CULTURES. NATIVE ARCHITECTURE ANNOUNCES THE NATIONAL HERITAGE AT EACH PORT OF ENTRY.



Front St., Curacao: the colors are Caribbean, the architecture is decidedly Dutch.

By HAZEL CARR

The plantation Great Houses of Jamaica, the miniature Amsterdam on Curaçao's waterfront and the *paradors* in Puerto Rico's countryside are among the legacies of the colonial era in the Caribbean, the Gulf and the South Atlantic. Some islands were colonized by as many as five European monarchs, but today there is usually one predominant national heritage that gives each island its intriguing atmosphere.

Vacationers in search of the traditional lifestyles of colonial days find them in lavishly furnished houses, in sugar mills turned into shops and restaurants, in landscaped gardens, in centuries-old crafts, and in menus that offer bammy and breadfruit along with lobster thermidor and chateaubriand. Beyond the aqua sea and the beach umbrellas you can retrace the footsteps of explorers, settlers and colonists who shaped the past. Our island-hopping guide offers a sampling of the best reminders of the colonial past, not only in the necklace of Caribbean islands but in Bermuda and Florida too.

DUTCH INFLUENCE

Curaçao

Although Curaçao has been held by the Spanish, British, French and Dutch at different times in its history, it is the Dutch influence, from the windmills scattered across the landscape to the red-tiled roofs along Willemstad's harbor and the stuffed Edam cheese on many menus, that has left its mark.

Take the walking tour past waterfront hotels that carry marine collision insurance and the forts that originally guarded the harbor and you might believe you were in Amsterdam. The oldest building in town—dating from 1708—now houses the elegant Penha and Sons store, but despite its air of commerciality this town of pastel-painted properties has an active historical group monitoring it to insure that it retains a core of charm.

While the Curaçao Museum in the city offers a glimpse of Caribbean and Dutch architecture and antiques, you should head for the Landhuis in the countryside for a true sampling of a 200-year-old lifestyle. At the elegantly furnished Landhuis Jan Kok it's possible to admire the antiques while sampling the locally brewed Amstel beer. And Landhuis Santa Maria has beautiful gardens plus a small shop where some of the best local crafts can be purchased.

Historical buildings and refreshment meld well on Curaçao. At Belle Terrace's 200-year-old mansion the smorgasbord is served in a seaside setting while De Taveerne offers a one-seating-per-evening dinner in a cellar restaurant of an octagonal, lusciously decorated house.

You can hardly pass up the chance to dine in an old Rif fort and, fortunately, the Bistro Le Clochard has a Continental menu that is as fascinating as its location. You'll not find the more bizarre local delicacies of iguana soup or goat stew here; instead try the langouste—as the local lobster is called. For a splendid combination of seaside charm and old-world warmth, try the Avila Beach Hotel, a former governor's mansion.

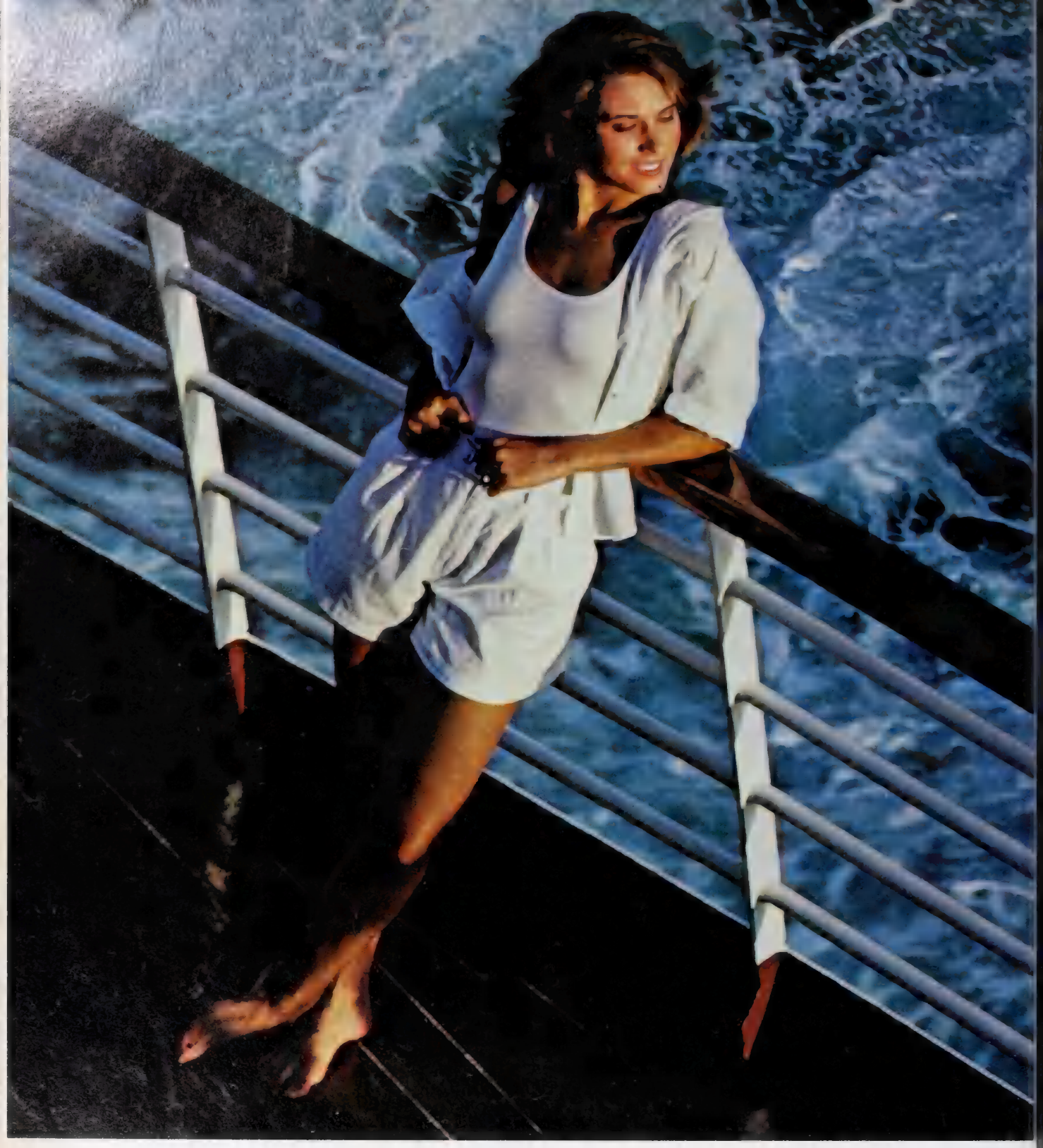
Worth noting: The Ban Topa ("Let's Meet") festival is being revived this year. A street fair combining music, dancing, refreshments and crafts, it will take place once a week during the winter.

Aruba

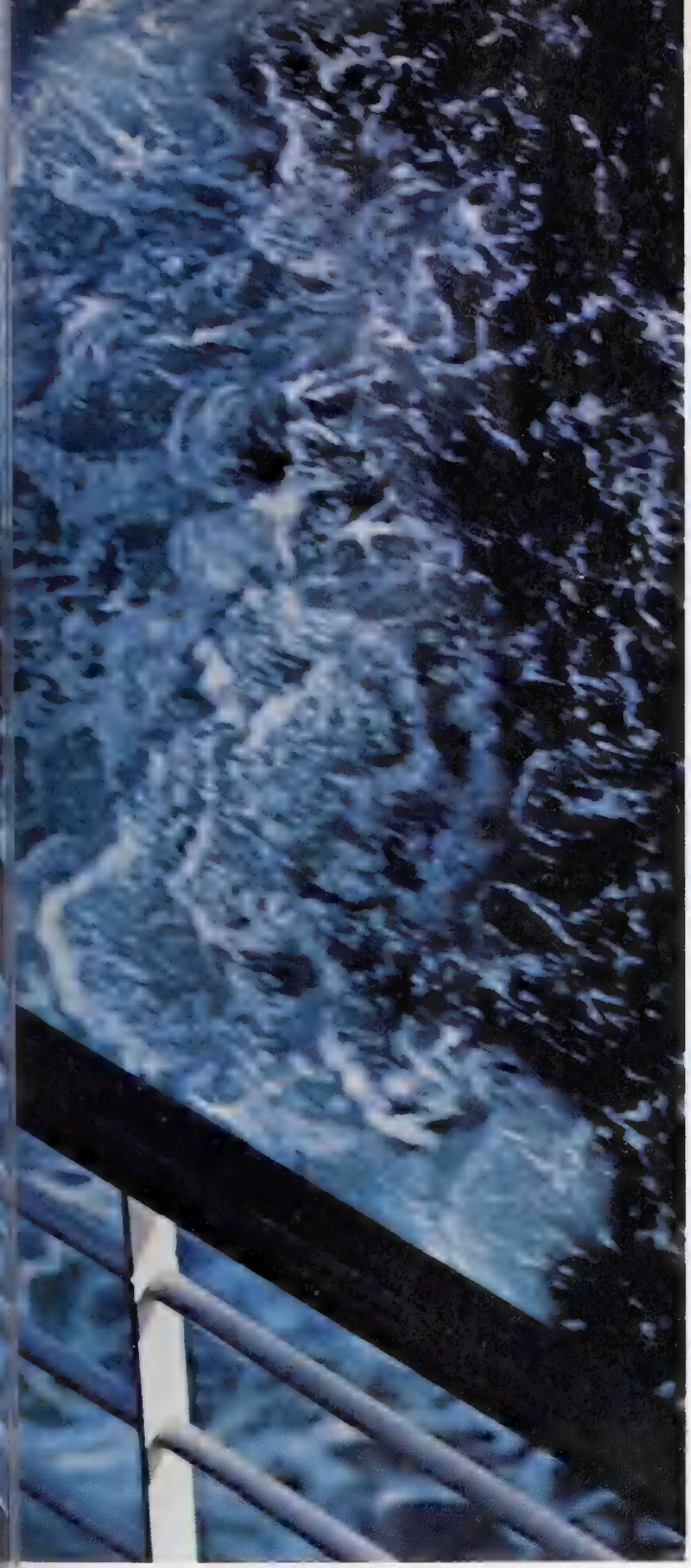
The island's architectural treasures must be enjoyed mostly from the outside, for very few of the old colonial homes are open to the public. Indians have left their mark on the brightly colored *cunucu* adobe houses decorated with ancient symbols; you can see the best examples in the Masidurai area, about 30 minutes by car from Oranjestad.

Aruba is an island more attuned to fun-seeking vacationers than to visitors with history on their minds. However

(Continued on page 44)



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TRAVEL

Continued from page 41

Beyond the aqua sea and beach umbrellas you can retrace the footsteps of settlers who shaped the past

you can admire the Dutch colonial influence in the stately mansions along Wilhelminastraat, and a drive through the island's villa district, west and north of the capital, reveals examples of tropical architecture ablaze with blossoms from unexpectedly verdant gardens.

The Dutch exported their famous Indonesian *rijsttafel* (literally "rice table") to all of their colonies, and the full 20 dishes can be sampled at Bali, an Indonesian-style floating restaurant. A very different colonial atmosphere inspires the Dutch-style Papiamento restaurant set in a beautiful old stone house.

De Olde Mill, an authentic 19th-century Freisland mill, complete with grinding stone and huge wooden gears, is a popular spot for cocktails and atmosphere on the Palm Beach Road.

Named for the ubiquitous tree, with its branches bent by the island winds, the Divi Divi hotel wins compliments for its beach location and attentive service.

Worth noting: With the wide selection of mouth-watering foods available in shops like the Le Gourmet and the Wine Vault and Cheese Shop, a picnic becomes a tempting proposition. Be sure to find a sheltered spot so the almost constant Aruba winds don't drown your cheese and pâté with gritty sand.

Sint Maarten

The Dutch side of the island shared with French St. Martin has some fine old Dutch buildings in Philipsburg, including the colony's first courthouse, built in 1793, now the town hall and post office. Quaint gingerbread-trimmed houses, some with gable roofs and verandas, can be found along the two main streets, Front St. and Back St. Contrasting hotel styles are presented by Mullet Bay Sheraton Beach Hotel, which sprawls like a city over 170 acres, and the Oyster Pond Hotel, a leisurely inn: a cluster of white stucco buildings at the edge of the sea. Each room is individually decorated.

Worth noting: The Border Monument on the Dutch-French line was erected in 1948 to mark 300 years of cooperation between the Dutch and French.

SPANISH FLAVOR
Puerto Rico

Where in America can you pick a pineapple in the morning, visit the oldest church in the Western Hemisphere, lunch in a rain forest, take a thermal bath, dine overlooking a phosphorescent bay and sleep in a suite on a 200-year-old working coffee plantation?

The answer: Puerto Rico, the commonwealth that offers splendid reminders of past glories—with a distinctly Spanish flavor.

At least half of Old San Juan is a historic zone, and the Institute de Cultura Puertorriqueno has declared as national monuments wide areas in other cities such as Ponce and San Germán.

Some 250 old buildings have been restored in Old San Juan. A walking tour of the compact historic area is the best way to enjoy such delights as the Cristo Chapel built in the 18th century to seal off the Calle Cristo after an energetic horseback rider had plunged over a precipice at the site. This tiny chapel has an altar made of sterling silver.

To see how Puerto Ricans lived 100 years ago, visit La Casa del Callejón in a restored 18th-century house now owned by the Institute de Cultura. The house is divided into the family museum and the museum of colonial architecture with models of colonial homes, house plans, woodwork samples and beautiful tiles.

The museums are closed on Mondays and Thursdays, otherwise open from 9 A.M. to noon and 1 P.M. to 4 P.M. You can tour Casa Blanca, the frame house where Juan Ponce de Leon supposedly lived. Only 24 feet square, it has just been restored and is decorated in 16th- and 17th-century style.

For lunch the Gran Hotel El Convento is a peaceful setting to enjoy a dish of *asopao*, the traditional chicken or seafood stew served with slices of fresh avocado. Ask for the *tostonas*—they look like large French fries but are made from green plantains, cooked, mashed, then fried.

Away from the hustle and bustle of the city are the *paradors*, modestly priced country inns, several of which are in restored colonial style homes. Hacienda Gripiñas is a mountain retreat that offers 21 rooms with private baths in a 200-year-old restored home of a coffee planter. Situated in Jayuya, it is close to sites showing relics of the Taino Indians. Another—and still working—coffee plantation is the hillside home for the Hacienda Juanita. Built around a central courtyard the *parador* has Spanish tiled stairways, wrought-iron decorated windows and a menu devoted to home-grown produce.

Many believe the true architectural capital of Puerto Rico is San Germán with its many lovely Spanish-style colonial homes, none of which, unfortunately, is open to the public. But ask at the tourist office where you can find the López, Oliva Perez and Perichi homes; you can admire them from the street.

What you *can* explore is the Porta Coeli church, a museum of colonial religious art, and the second oldest church in the hemisphere. The place to stay on this side trip is the Parador Oasis, a 100-year-old Spanish-style mansion. In its recent restoration frescoes were uncovered behind layers of paint and wallpaper, and workers found underground tunnels where Spanish treasures were hidden.

The island also claims the "oldest" restaurant in the New World: La Mallorquina in Old San Juan, whose intimate atmosphere draws the same customers year after year. While eating your grilled grouper or lobster and shrimp *asopao* look up at the ceiling; it is special, with ausubo wood beams (impervious to termites) and sand plaster.

Puerto Rico has a rich crafts heritage; the best work of Caribbean artisans is found here, from the religious figures called *santos* to the carved wooden or papier-mâché masks, bobbin lace (*mundillo*) and intricate hammocks.

Worth noting: While the exact date is somewhat disputed, most people accept that the piña colada was invented by a bartender at the Caribe Hilton sometime in the 1950s. If ever there was a national drink, this is it. Once Don Ramón López-Irizarry invented his delicious ho-

(Continued on page 46)

To find Cancun's most heavenly sights, you need to look below sea level.



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American Express Vacations

TRAVEL

Continued from page 44

The islands retain colonial influences—from Spain, France, England, Scandinavia and The Netherlands

mogenized cream of coconut, there was no going back. It is, of course, made with local rum and pineapple juice.

Florida Keys

Spanish and British architectural styles have influenced the colorful architecture of the Keys. Gingerbread-trimmed houses that were originally built in the Bahamas by Loyalists, who went there after the American Revolution, were later dismantled and rebuilt in the Keys when the political climate cooled. The flavor of these "conch" houses, as they are called, has spread to newer properties.

The house at 907 Whitehead St., Key West, once the home of the late Ernest Hemingway, is built in Spanish colonial style of native rock hewn from the grounds. The house is furnished and is now a National Historic Landmark. Open to the public (9 A.M. to 5 P.M. daily), it contains treasures collected by Hemingway on his worldwide travels.

Wildlife enthusiasts make for the home of John James Audubon, a restored 1812 mansion, furnished in the period with European pieces and a rare complete set of Audubon's *Birds of America* engravings (9 A.M. to 5 P.M. daily).

Driftwood fashioned into works of art, coconut products and straw items including wall hangings as well as seashell art and jewelry are among the crafts displayed in local shops. Boutiques will make clothes to order from high-style hand-painted fabrics, and local perfumers will create individual scents.

Worth noting: The nightly ritual of watching the sunset can best be enjoyed at Marriott Casa Marina Resort, built by Florida tycoon Henry Flagler back in the railroad heyday of the 1920s, or on colorful Mallory Square Pier.

Sanibel and Captiva Islands

So many people collect seashells in Sanibel Island on the Lee County coast of Florida that their posture has produced a name—the Sanibel stoop. Lee County is one of the few places where shelling charters exist, so numerous and varied are the shells to be found.

Typical of Florida architecture 100 years ago is the Sanibel Lighthouse, built in 1884. A naturalists' paradise, the Sanibel-Captiva Conservation Foundation offers nature trails, a native plant nursery and gift shop with observation tower.

South Seas Plantation offers hotel rooms, villas and cottages, three dining rooms and sports facilities.

Worth noting: The J. N. "Ding" Darling National Wildlife Refuge with its canoe trails, scenic walks and roads.

BRITISH ACCENTS

Barbados

Brass bands, cricket and afternoon tea help preserve old British traditions on Barbados. So too do the gardens and stately plantation homes, several of which are open to visitors.

The island is noted for its sight-seeing potential, and high on the list must be Andromeda Gardens. From the terraces overlooking the rugged Bathsheba coast, groves of ginger lilies, oleanders, bougainvillea and azaleas are spread across the 10-acre landscape.

Each winter season, usually in late February or early March, the Barbados National Trust sponsors an island house tour, and many of the great houses open their doors to visitors—homes like Bay Mansion, an authentic haunted house where Sir John Beckles has been the resident ghost since 1840.

If you miss the house tour there are still many fine homes to visit individually. St. Nicholas Abbey is a Jacobean plantation that is a treasure house of antiques. Telephone first—(809) 422-8725—to see if the owner, Lt. Col. Stephen Cave, can be your guide (open daily 10 A.M. to 3 P.M., later on weekends).

Famous British politician Sir Anthony Eden (Lord Avon) entertained Queen Elizabeth II at his Villa Nova home and, fortunately for us, it was sold to its present owner nine years ago. Now, for a modest fee, you can admire the eclectic furnishings, many of them antiques showing Barbadian adaptations of styles popular in Europe in the early 1800s.

On the busy shore road heading southwest out of Bridgetown, the Ocean View Hotel lures visitors year after year to enjoy planter's punch or lemonade (actually made with limes) on its cool blue and white terrace overlooking the ocean. In its simple seaside surroundings you can taste sea eggs and other island specialties.

Inland the much-praised Bagatelle restaurant, on Highway 2A, offers the atmosphere of a Great House. If the chef is perhaps resting a little on his laurels, the food is still marvelous and served in splendid surroundings. For Bajan food at its best, take a trip to out-of-the-way St. Joseph where the Atlantis Hotel lays on a lavish Sunday buffet feast.

The pretty and popular Brown Sugar Restaurant, a restored West Indian "chattel" house, offers good food in flower-filled surroundings—a prize place to sample flying fish (the national dish) steamed or fried. For afternoon tea try the Sandy Lane Hotel with its liveried doormen and flower-shrouded pools.

There are attractive locally made batik fabrics and fashions to be found at Cave Shepherd & Co. Duty Free Department Store on Broad St. There's also good shopping at Pelican Village on the Harbour Rd. in Bridgetown including local pottery, basketwork and weavings. The Pelican Art Gallery often has interesting wall hangings, and at one of the island's converted sugar mills—Talma Mill Art Gallery—you'll find Norma Talma's Christ Church home filled with paintings, drawings and paper collages.

Worth noting: Take inexpensive excursions on the local buses that run along the south and west coasts. They are modern, and drivers are helpful about destinations. Taxi drivers are a savvy group; you'd do well to check out the fare before you get in the cab—and make sure you know whether you're being quoted Barbadian or American dollars.

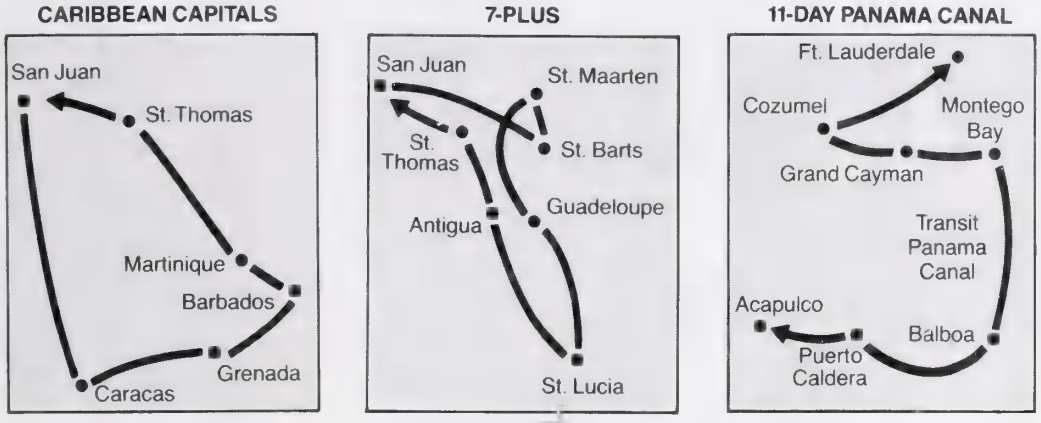
Jamaica

Best known of the restored Great Houses on this island is undoubtedly Rose Hall, inland from Montego Bay, with its legends of Annie Palmer's ghost,

(Continued on page 48)

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Continued from page 46

period antiques, crisp guides and a bar where you can relax between tours.

Less famous, but perhaps more rewarding, are Greenwood and the Good Hope Estate. Greenwood, about 15 miles east of Montego Bay (open daily 10 A.M. to 6 P.M.) was built by Richard Barrett—a cousin of the English poet Elizabeth Barrett Browning—between 1780 and 1800. Furnished with old plantation-style antiques, it also has a rare collection of 18th-century musical instruments.

Visits to the Good Hope Estate (open daily 8 A.M. to 5 P.M.) are by appointment but easy to arrange—phone: (809) 954-3289. Set in spectacular gardens, the estate has a slaves' prison, ice house, counting house and sugar works as well as beautiful mahogany furniture and Oriental rugs. The best way to explore the estate is on horseback. Fine mounts are available at the coach house and, especially on weekends, should be reserved in advance. While the estate has no restaurant, the agreeable owners will sometimes set up refreshments for a group.

Sign Great House reopened a year ago as a country inn and offers rooms in the hills west of town. At Tryall Golf and Beach Club there are 44 rooms in the Great House and lush villas spread over the 2,200-acre plantation.

One 19th-century home, Harmony Hall, near Oracabessa, now houses the English-style King's Arms pub and restaurant and a gallery with some of the best Jamaican handicrafts and paintings.

Another way to get a real feel for colonial Jamaica is to jump into an open jitney and take a tour of one of the working plantations. Near Port Maria, stately Brimmer Hall plantation welcomes visitors after their ride through coconut and banana fields. Jamaican-style lunches can be enjoyed in the restaurant, and there is a shopping area offering straw items and animal wood carvings, including the ubiquitous doctor bird. Near Ocho Rios, Prospect Plantation also offers tours.

Many actors have made their home on Jamaica—perhaps the most famous being Noel Coward and Errol Flynn. Noel Coward's home, Firefly, is open to the public. It overlooks Port Maria.

Mr. Flynn's former cook, Mrs. Gladys Mullins, still watches over the curried lobster and other native dishes that come from her kitchen at the DeMontevin Lodge in Port Antonio. Rooms are avail-

(Continued on page 51)



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TRAVEL

Continued from page 48

able at reasonable rates at the lodge, which is now a guest house—phone: (809) 993-2604. For people who like to rub shoulders with dukes, counts and Hollywood royalty, Trident Villas and Hotel is the spot to choose with its turreted "château" restaurant, walled gardens, waterfalls and newly opened villas at San San, each with maid and butler. The charming one-story Hotel Astra is a haven for bird watchers who nest here between forays to spot rare species.

Worth noting: Jamaica has a "Meet the People" program. If you would like to visit a family in their home, sign up at the local tourist board on arrival and they will do their best to match you with a family that shares your interests. Check opening times and arrangements for visits to private estates with the tourist boards at Montego Bay—phone: (809) 952-4425, or Ocho Rios—phone: (809) 974-2570 or 2582.

The Bahamas

Nassau has been called the Coral City because of its many coral limestone buildings patterned after the English Georgian style, although adapted to meet the local climate. High-peaked roofs, dormer windows and lattice work characteristic of the loyalist period can be seen in many fine buildings on George St., and Devonshire House, on Queen St., is an outstanding example of domestic colonial style with its fretwork of balconies and former slave quarters. West Hill St. is among the finest examples of street architecture in the West Indies.

For those who prefer to stay in a romantic colonial mansion rather than at a beach resort the Buena Vista has six rooms—all of them huge—to choose from on its rambling old-world estate. The Graycliff Hotel occupies the 235-year-old home of a pirate captain. The Duke and Duchess of Windsor were frequent visitors in this 13-room hostelry, which is the only Bahamian entry in the *Relais de Châteaux*, listing fine accommodations worldwide. It is credited with serving the best food on the island.

The most British of the out islands—Family Islands as the Bahamians call them—is Abaco. There's a real New England atmosphere in New Plymouth where the Albert Lowe Museum in a restored white clapboard house has a collection of model sailing ships and, at the other end of the island, the Green Turtle Club provides elegant cottages, villas and gourmet food.

Off the northern tip of Eleuthera stands Harbour Island. Its historic Dunmore Town was once the capital of the Bahamas. Colonial homes with white picket fences date to the 1800s; the Loyalist Cottage was built in 1797. The half dozen inns and small hotels are low key but distinctly different. The Romora Bay Club has terraced gardens, the Coral Sands a magnificent ocean view.

No one "caters" to tourists on Harbour Island, and the roadside sellers of straw hats and carved figures are just as happy to pass the time chatting.

Worth noting: Bahamians drive on the left. Check when renting a car that it's one with the steering wheel on the right.

Bermuda

Who can argue with Bermudians when they claim to have the prettiest vacation island of all? Year-round blooming flowers fall over fences and line rambling streets, their scent and lushness pervading the quiet lifestyle of the island where car use is limited and only the putt-putt of rented motor bikes disturbs the air.

(Continued on page 52)

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TRAVEL

Continued from page 51

Present-day Hamilton, has a Victorian colonial atmosphere with low-lying architecture, white limestone coral roofs atop pastel-colored walls—and Tom Moore's Tavern. In a picturesque setting by Walsingham Bay, this 300-year-old stone house, which claims to be "the oldest eating house in Bermuda," has been restored inside and out and is again a fine restaurant. It is furnished entirely in 17th-century style (even the china, an old English pattern called Troubador, was especially made in Luxembourg). In lobster season (September to March) try the broiled version with melted butter.

While Bermuda will not allow its antique treasures to be exported, one can look, and sometimes touch, the locally made cedar furniture and examples of silversmiths' art. Visit the Tucker House, in St. George's, and see its legacy of furniture and paintings, and Verdmont, a 17th-century mansion restored by the Bermuda National Trust.

You can have a splendid afternoon tea at several island hotels—nowhere better than at the Four Ways Inn in Paget, where sterling silver pots and fine china are set out each afternoon.

Another popular British-style eatery is the Henry VIII pub in Southampton, where "serving wenches" will bring flaming steak Anne Boleyn to your table.

Worth noting: Best spectacle on Bermuda is Beating the Retreat. This colorful musical ceremony takes place on Hamilton's Front St. and Kings Sq., St. George's, twice a month from April to October (except August)—and it's free.

Antigua

The restorations at English Harbour are among the finest in all the Caribbean. What was the dockyard for Admiral Nelson's fleet is today an amalgam of attractive stores, restaurants and lodgings. Admiral's Inn, built from bricks brought from England as ships' ballast, offers a nautical atmosphere and 14 rooms, each different in size and shape. Behind the bar is a plan of Nelson's ship, *HMS Boreas*. Farther into Nelson's Dockyard is the old Copper and Lumber Store, now providing 12 modern vacation apartments—all named for naval ships—incorporated into the Prince William Hotel.

For views of the spectacular harbor try Clarence House, the governor's weekend residence (open to visitors when he is not at home). The National Trust has furnished the house in 18th-century style; the caretaker will show you around.

Several historic buildings have been turned into an attractive group of shops in Redcliffe Square in St. John's Harbour. And at The Studio, in a magnificent old home opposite Government House, Heike Petersen produces fashions to order from splendid island fabrics.

Afternoon tea or Sunday brunch on the grounds of the Blue Waters Beach hotel is an Antiguan classic.

Worth noting: Antiguans are passionate about their national board game, *warri*; a hand-carved *warri* board, if you can find one, makes a good alternative to Trivial Pursuit. With their many carved pockets, *warri* boards can be used for serving hors d'oeuvres too. Many gift stores carry these mass-produced boards.

FRENCH SPIRIT

Martinique

First impressions of Martinique can be dazzling: the mixture of African, Indian and European peoples, the babble of Creole French, the piles of bananas in the crowded markets, the enormous hibiscus, the fragrance of spices. A heady, tropical blend indeed, but the island is officially French, a part of France—it sends its deputies and senators to Paris and the currency is the franc. Blurred though the French colonial influence may be, it remains apparent in many forms.

In Fort-de-France, the capital, the vaulted St. Louis Cathedral and its apse with stained-glass windows evoke the churches of provincial cities in France while the rectangular, two-story City Hall, standing behind a wrought-iron gate, is reminiscent of municipal buildings in French country towns. The city's Victor Schoelcher Library, built for the Paris Universal Exhibition in 1889, is more whimsical—a Victorian building with striped stone and leaded windows.

Also intriguing is the neo-Romanesque Basilica of Balata, which occupies a lofty perch in the wooded hills of the city and, with its tall bright dome and bell tower, reminds travelers of the Sacré-Coeur Church in Paris's Montmartre.

For the paying guest seeking a taste of old France, the Plantation de Leyritz, a former manor house converted to a country inn, offers a glimpse into the 1700s. The 50-room hotel is set among avocado groves and banana fields in the mountainous northern region, near Basse-Pointe. The principal house was built by Michael de Leyritz, a French officer, in

(Continued on page 55)



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TRAVEL

Continued from page 52

the style of the small châteaux of Bordeaux. It contains some original island antique tables, chests and family portraits in the high-ceilinged rooms on the ground floor. There are four guest rooms on the second floor, with four-poster canopy beds, madras fabrics and cane rocking chairs. Cottages with terraces have been created from the old plantation's guardhouse and kitchen, and slaves' quarters that were unearthed during restoration work are now bungalows set beside walkways fringed by flowers.

The hotel makes a good stop for lunch for anyone touring the north of the island, which includes the volcanic Mount Pelée. The restaurant is in the former granary; suckling pig and pineapple mousse are among its specialties.

Shoppers seeking a variety of traditional crafts under one roof are likely to enjoy the Caribbean Art Center, across from the Tourist Office on the Boulevard Alfassa in Fort-de-France. Paintings, appliqué tapestries and items of wood, including bowls and carvings, are displayed for sale. The center for straw weaving is Morne-des-Esse; there is pottery making just outside Trois-Ilets.

Among Martinique's many fine restaurants is Le Tiffany, adapted from a traditional island house. This pink and white establishment is just outside the capital.

Worth noting: La Savane, the waterfront park in Fort-de-France, with its bamboo trees, has old Fort St. Louis on one side and sidewalk cafes and the Martinique Museum on the other.

Guadeloupe

Only on Guadeloupe (or possibly Martinique) could you expect to find a *fête des cuisinières* in the Caribbean. Each August about 150 of the island's culinary experts parade their selected platters for a blessing, followed by a bacchanalian feast. In 1986 the feast will be on August 9. On this island (actually two main islands whose combined shape resembles a butterfly), you are never more than a supply of francs away from good dining, and the offerings run from classic French cuisine to spicier Creole dishes. Here, too, the Caribbean spirit predominates, though interwoven with that of France, of which Guadeloupe is a department.

One place to find the colonial tradition is in the foothills of the dormant Mount Soufrière at a mansion built about 125

(Continued on page 138)



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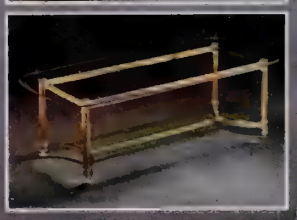
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They call him the Prince of Chintz, and rightly so. Known all over America for his lush interpretations of the English country house style, decorator Mario Buatta has filled many of this country's finest houses with those glorious glazed printed cottons known as chintz. The news now: Mr. Buatta has created his own collection of chintzes, Scotchgarded™ for practicality, produced by Fabriyaz and available through decorators and at Lord & Taylor.

Though inspired by the classic English versions, Mr. Buatta's chintzes are strewn with flowers Americans grow in their own gardens and are colored in clear, up-to-date shades. It's a design viewpoint that's fresh yet sophisticated—and the perfect starting point for the house Mr. Buatta decorated here.

Built in the 1700s, this Connecticut farmhouse has been added onto and embellished by successive owners. "It lent itself perfectly to a decorating mix that takes in the best of many periods," says Mr. Buatta, known for rooms whose rich decoration appears to have been acquired by many generations. Here Mr. Buatta's scheme uses a blend of antiques and new furniture from Harden, and begins in the living room—entered directly through the front door.

"The room radiates warmth," says Mr. Buatta, who steeped it in pattern so masterfully that it seems spontaneous. A bold floral bouquet named Melanie covers furniture, while a subtle design, Victoria, was used for curtains because there are so many windows. And the bows? "The client always loved my bows and they add a whimsical touch on the gilded poles." Antique papier-mâché armchair in foreground, needlepoint rug, Valley House Antiques; Bessarabian rug, papier-mâché tray table, Trevor Potts Antiques; Regency caned and lacquered English slipper chair, Philip Colleck; gold rope twist stool, Regency open armchair, Kentshire Galleries; Chinese black lacquer stool, George Balot; Chinese lacquered tilt-top table, Florian Papp; Regency-style wall brackets, cabbage tureen and plate, Old Versailles; antique honeycomb pattern quilt on top of table, J. Garvin Mecking. ►





The richness of pattern on pattern—layered antique quilts, an opulent bouquet, tabletop accessories, still lifes—sets off the busy chintz design. "It's a very lush, exotic look," says Mario Buatta.

ENGLISH COUNTRY STYLE

"This is an American version
of what an English country house is all about—
with chintzes in bright, fresh colors"



ENGLISH COUNTRY STYLE





"A well-designed room should be put together as a composition — a dab at a time"

To Mario Buatta, what's important in a home is a sense of timeless design, "a look and feeling that the house has grown over a number of years." Warm and inviting, the autumn-gold dining room *(left)* takes its cue from the classically handsome new Harden furniture and fabrics with an ageless appeal. "Old fabrics are pretty," says Mr. Buatta, "but I would rather see these get old in their own time." To frame the windows, he chose Charlotte, a pattern of ribbon-tied nosegays, for a soft, serpentine valance and curtains that fall a gracious two inches on the floor. Their lining is Victoria in menthe-green, also used for the table cover, and seen in its red and pink rendition in the living room next door. To set off the patterns, a geometric design was chosen for the floor—pale green stained squares on natural wood.

Stretching across the entire back of the house, the wisteria-roofed porch—glimpsed through the dining-room door and seen below—proved a perfect place to extend gracious living to the outdoors. A marvelous old wooden bench repeats the feeling of the vines, reinforced by English twig chairs. And on the dessert-laden table there's a skirt made from Pamela chintz. To complete the setting: two delightful children's chairs, a favorite touch of Mr. Buatta's. *Left:* Art Deco wall sconces, Marvin Alexander; green decanters, Good and Hutchinson; flatware, Baccarat. *Below:* Adirondack settee, Tom Ballan; twig chairs, J. Garvin Mecking; Hitchcock children's chairs, F. Russel Lyons II; antique plant stand holding dessert plates, H.M. Luther.►



A step through the dining room door brings guests to an arborlike setting for dessert. Wooden chairs surround a multitiered Victorian plant stand used as a table.

ENGLISH COUNTRY STYLE

Here, the essence of creature comforts and personal style

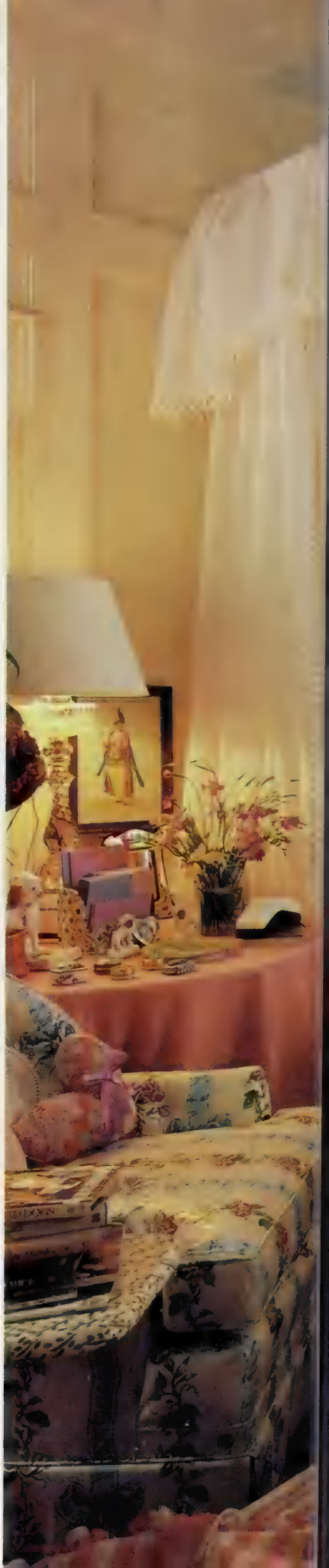
Not one to be daunted by the quirky architecture of an old house, Mario Buatta played the dressmaker details for which he's known against low windows and an oddly configured ceiling to turn this bedroom into a real charmer. A romantic canopy treatment of lace-edged Swiss cotton envelops the bed and stretches the room's height as it reaches to the pale blue trompe l'oeil cloud-painted ceiling. On the windows: white organdy festoon curtains. Plump and welcoming, the shirred serpentine headboard, matching skirt and the two club chairs are covered in a chintz fancifully striped in ribbons and morning glories. Like Mr. Buatta's other patterns, it is named after one of his favorite ladies. This is Nancy, inspired by Nancy Lancaster of the venerable English decorating firm of Colefax and Fowler—"one of my mentors and one of England's great decorators and gardeners." Blue fabric for welt trim, Waverly; Swiss cotton for bed hanging, Greeff Fabrics; Garden of Eden Rug, Jack Russell dog, striped throw, Mabel's; C. P. Rogers mattress and box spring from Kleinsleep; French print (one of a pair), Three Ravens Antiques; small porcelain poodles with baskets, botanical lozenge dish on dresser *(detail below)*, Bardith; stationery box, invitation holder and ceramic rabbit (both on dresser), The Mediterranean Shop; cabbage plate, Lewis & Wilson; telephones here and in living room, Krone-a-Phone.■

Editors KATRIN TOLLESON
and CAROLYN ENGLEFIELD-CARTER



Invitations, notes, treasured photographs—they all add to the ambience of a wonderfully warm and personal bedroom.

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CHANEL

THE DISCREET CHARM OF AN ENGLISH HOUSE

Added architectural details and a personal mix of furniture give a new London town house English country charm

The recent crop of books about English style gives the distinct impression that most English people live in venerable old houses of great charm. The truth, of course, is that many new houses built in England are often as devoid of character as some new houses in our country. Take this one, for instance, belonging to Lady Jane Churchill, a decorator, and her husband, Lord Charles Spencer-Churchill. It's living proof, however, that even brand-new buildings can be given the grace and charm usually associated with age and pedigree.

Bought four years ago in "builder's finish"—plain white walls and very few architectural details—the house, thanks to Lady Churchill's expertise, has been completely transformed. Added architectural details—a chair railing in the front hall, a mantel in the drawing room and latticework radiator covers throughout—are a prime ingredient, and Lady Churchill's style of decorating is another. "I don't like everything all laid out—as if it's brand new," she says about the slipcovers in the drawing room, which came from her former house, and the eclectic mix of antiques in the front hall *(right)*, where a French commode mixes gracefully with Victorian Gothic chairs and crystal candelabra that were a gift from Lady Churchill's grandmother. ►



MICHAEL DUNNE

Above: Lady Jane Churchill, who admits that children help to keep rooms from looking brand new, is shown in her drawing room with two of her three sons, Rupert and Dominic.





AN ENGLISH HOUSE



"I don't like everything to look brand spanking new—as if it had just been put there. I like a bit of scruffiness."



Simple unlined white taffeta curtains with edges bound in ■ blue and white stripe are looped from ■ rod covered in shirred fabric of the same pattern.►

A delicate wallpaper pattern and pastoral carnations for curtains create a bedroom that seems far from the madding crowd of London

Of all the ways in which Lady Jane Churchill softened the hard edges and boxy shapes of her new three-story London house, none are more effective than the wall treatments, at once architectural and decorative. The borders and prints in the master bathroom and the trompe l'oeil paneling in the drawing room *(preceding pages)* are some of her masterstrokes. Meticulously painted and shaded in a strié finish, the faux paneling gives a feeling of height to the ordinary proportions of the drawing room and an illusion of depth to the walls themselves. The painted finish was a favorite decorating device of Lady Churchill's great-aunt Nancy Lancaster, a partner in the English decorating firm Colefax and Fowler during the 1930s and '40s.

Lady Churchill herself worked at Colefax and Fowler until several years ago when she left to open her own shop of antiques and decorative objects, later creating the fabric and wallpaper design firm that bears her name. Because she decorated this house before starting her own business, most papers and fabrics used here are not her own designs. The paper and border in the master bedroom are hers, however, as is the fabric for the dressing table skirt. That Lady Churchill has used very few flowered chintzes in her house—the pink carnations for headboard and curtains, for instance—illustrates admirably that the essence of English style depends far more on a look of lived-in comfort than it does on a multitude of chintzes.■

Editor KATRIN TOLLESON



Above: **Using a kit of borders made by the National Trust and pasting them around botanical prints, Lady Churchill has simulated an old-fashioned print room in the master bath.**

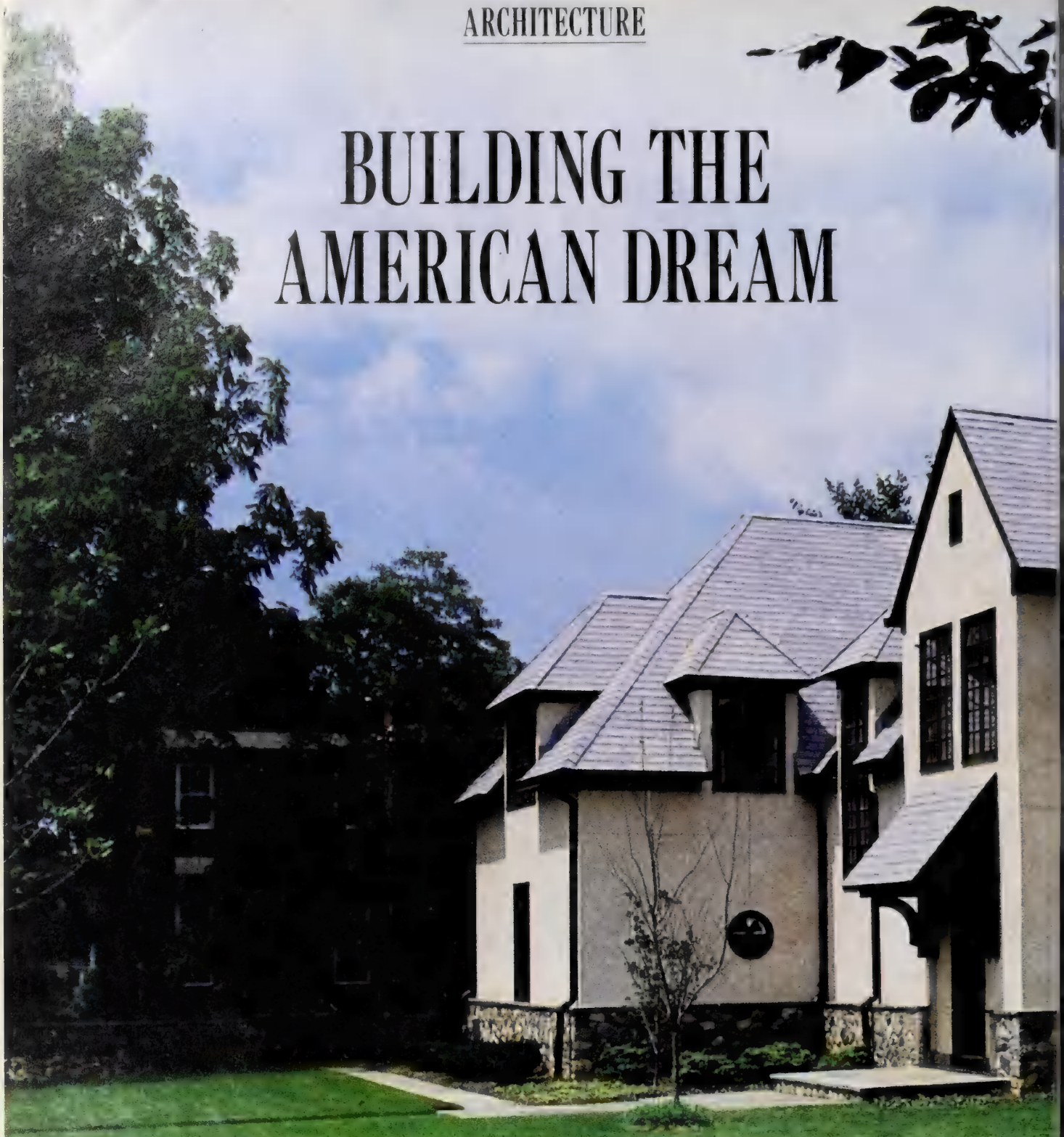
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AN ENGLISH HOUSE



BUILDING THE AMERICAN DREAM



At Copperflagg, a new development on Staten Island, Robert A.M. Stern is designing a community that reflects the roots of the American dream house he has defined in his lectures, in his writing and now as host of an upcoming television series

Above: Sixteen Flagg Court, the first house to be completed at Copperflagg, a new development being designed by Mr. Stern on the former estate of architect Ernest Flagg. *Right:* Perspective of the proposed landscaping for Copperflagg illustrates how a formal garden will provide a communal focus for the development. ►

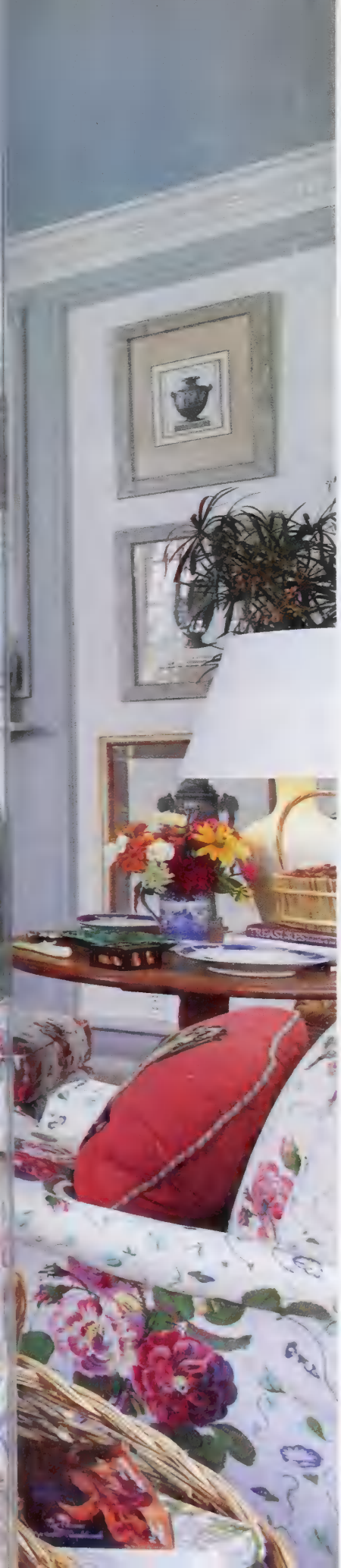


STEPHEN FALKEVO AND DEUDONE O'FARRELLY

BUILDING THE AMERICAN DREAM

Furnishings from diverse heritages provide a mix of elegance and ease, prevailing themes in the American dream





The house is fundamental to the American dream. It is man's castle; the lot is his property—he is free to choose," Robert A.M. Stern said to us in a recent conversation about the American dream house.

As host of *Pride of Place: Building the American Dream,* the series of eight one-hour television programs examining American architecture in its historical and cultural context (to be presented on PBS nationally next spring), Robert Stern devotes considerable time and thought to the examination of the American dream house.

While traveling nationwide from the urban renewal of the South Bronx to San Simeon, William Randolph Hearst's dream ranch in California, to film at more than 100 locations, Mr. Stern has also been designing Copperflagg, a community being developed on the former Staten Island, N.Y., estate of architect Ernest Flagg that demonstrates many of the ideals about American residential architecture expressed in the television series.

In one segment of *Pride of Place,* Mr. Stern says, "Since leaving Yale in 1965, I have endeavored to build new buildings that combine pragmatism and myth, to hold on to my childhood faith in an architecture of dreams."

Sixteen Flagg Court, the house we show on these pages, is the first Stern design to be built at Copperflagg. The house exemplifies Mr. Stern's concern with both practicality and a sense of historical context. While the community will consist of houses in a diversity of styles, 16 Flagg Court evokes—with the use of stone, stucco, wood and slate—the picturesque character typical of Flagg's "cottage style."

It demonstrates that a house of traditional form and classic proportions can function for today's needs. As Mr. Stern says, "We still basically do what has been done in houses for generations. We gather for a drink at the end of the day; we have a need for private moments. And the historical house is once again acceptable because the country is again confident in itself and can deal with its past."

House Beautiful has decorated the living room at 16 Flagg Court using a mix of furnishings that includes an English antique mirror from Tom Ballan Antiques, a Scandinavian table from J. Garvin Mecking, accessories from John Rosselli, needlepoint pillows from Trevor Potts, Indonesian planters' chairs from Roundtree, Tomlinson's armchair and ottoman upholstered in an English chintz from Brunschwig & Fils, counterpointed by their sofa upholstered in Brunschwig's contemporary white fabric—all set on a sisal carpet from Stark. This mix of furnishings might have been collected by typically American generations of mixed heritage.►



TOM YEE

The double-landing staircase, shown here at 16 Flagg Court, frequently appears in Robert Stern's architecture, reflecting his admiration of the American shingle style in which it was often used. The dramatic staircase transforms the entrance hall from a place en route to a distinct area with its own character.

BUILDING THE AMERICAN DREAM

The aspirations of the American people to both a carefree existence and to the grand traditions of history are reflected in Robert Stern's architecture



THERESA ZABALA—MOBIL'S "PRIDE OF PLACE"



ROBERT A. M. STERN ARCHITECTS

For Robert Stern, Monticello exemplifies the American dream house.

Robert A. M. Stern believes that there are two essential parts to the American dream house. He explains: "For a long time, maybe all time since the Industrial Revolution, one part of the American dream house has been the efficient, carefree machine to live in. The house that could liberate us from household chores, the house that could take care of itself—wash itself off and put itself to bed. The second part of the American dream house has been the dream of the aggrandized life, the house as temple dedicated to the identity of the family. For a nation of immigrants the house reflects aspirations to the grand traditions in history."

When Robert Stern takes the viewers of *Pride of Place*, to Monticello, he says, "At once villa, village and temple, Jefferson's own house, Monticello, perhaps more than any other building, exemplifies the American dream in all its complexity: a house dedicated to the high ideals of American culture and the private life of the family." For him Thomas Jefferson is "the quintessential American architect—pragmatist and dreamer," and Monticello is the quintessential American dream house.

However, Mr. Stern recognizes that for most of the American population the dream house cannot exist in splendid isolation on the peak of a mountain, as Monticello does, but rather it must stand as part of a democratic community. Therefore, an entire segment of *Pride of Place* is devoted to the examination of the American suburb, which he believes evolved as "the urbanistic counterpart of the dream house; every family its house-temple and every house-temple its slice of lushly landscaped arcadia."

A long-time defender of suburbia, Mr. Stern wrote in an essay titled "The Anglo-American Suburb" first published by *Architectural Design* in 1981, "The Anglo-American suburb is a remarkable achievement, not the degraded form of city planning that so many have called it."

One of his goals for Copperflagg is "to produce that rich diversity within order that has always been the glory of America's suburbs."

He gives close attention to Copperflagg's history as the former estate of Ernest Flagg, the beaux arts-trained architect best known for designing the Singer Tower in New York City, the Corcoran Gallery in Washington, D.C., and the United States Naval Academy at Annapolis, Md. On the landmarked portion of the property surrounding Flagg's own Dutch colonial-style mansion, now occupied by a religious order, a number of existing French Norman outbuildings will be interwoven with new buildings closely echoing Flagg's designs. These houses will create a forecourt to Flagg's own house, and the formal garden at its center will provide a communal focus for the new development. Outside this landmarked area prospective owners may choose from a variety of styles that will pick up themes found in Flagg's buildings and relate to the more general context of Staten Island's architectural history.

If Copperflagg develops according to Mr. Stern's plan it will demonstrate his belief that "the suburb at its best is not anti-urban; it is capable of rising above the limits of the freestanding house to create a sense of a specific place in an arcadian setting where individuality, community and the natural landscape coexist."■ —SUSAN ZEVON

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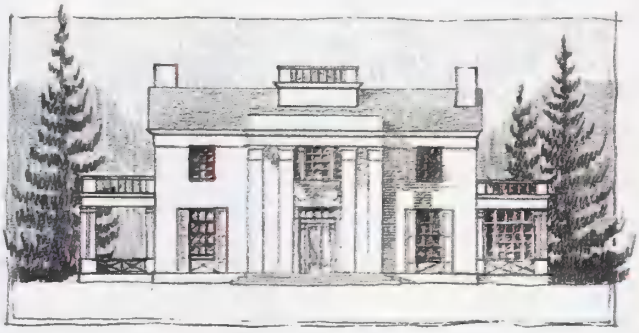
PERSPECTIVE VIEW



PERSPECTIVE VIEW



REGENCY



GREEK REVIVAL



PERSPECTIVE VIEW



PERSPECTIVE VIEW



HOUSE AT 16 FLAGG COURT



DUTCH COLONIAL

STEPHEN FALATKO AND DEIRDRE O' FARRELLY

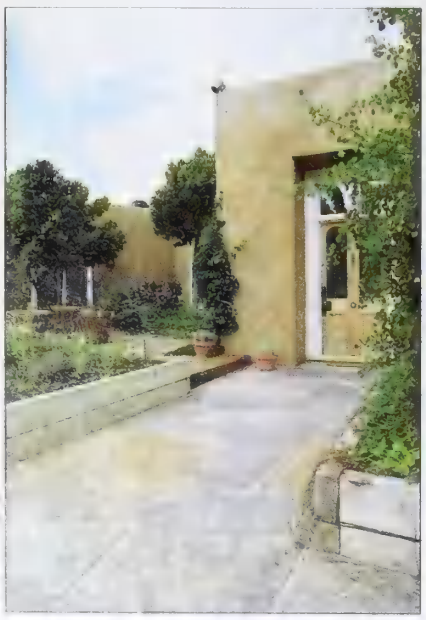
The variety of styles proposed for Copperflagg *(above)* were in part inspired by the houses Ernest Flagg designed to surround his own mansion. He hoped that these houses would serve as models for a system of construction for future developers, and he published them in 1922 in a book titled *Small Houses: Their Economical Design and Construction.*

WEAVING INDIAN TRADITIONS INTO NEW FABRICS

Jack Lenor Larsen turns to the Museum of the American Indian for his latest inspiration

This collection is a natural extension of my lifelong interest in third world and tribal traditions," says Jack Lenor Larsen of his new Terra Nova fabrics. Indeed their names—"Indian Paintbrush" *(right)*, "Chief's Cloth" *(next page)* and "River Song"—are evocative of the tribes in our homeland. It is their traditions he hopes to preserve by allocating a percentage of royalties from his Terra Nova fabrics, sheets, towels and dinnerware to the Museum of the American Indian in New York City. Long neglected at 155th St. and Broadway, this museum has one of the best—and least seen—collections of native North and South American art.

To design his Terra Nova fabrics Mr. Larsen roamed the Museum of the American Indian's extensive archives, borrowing a geometric weave from an Apache basket for a towel, a pattern from a Guatemalan huipil for his "River Song" sheets. One of the surprises of his fabrics is their subtle earthy pastels. "The softness of Indian art of the Americas is not generally known," he says. "Many people are only aware of later Indian works when the subtler natural dyes were replaced with more vibrant, man-made shades."►





A sunny window in this New Mexican adobe house is shaded with "Pinion sheer," evocative of feathers floating in a stream. The urn is part of the owners' extensive collection of pre-Columbian art.



Inspired by decorated leather hides, the watercolor strokes of "Indian Paintbrush" are executed on tussah silk by Jack Lenor Larsen Inc.



WEAVING TRADITIONS

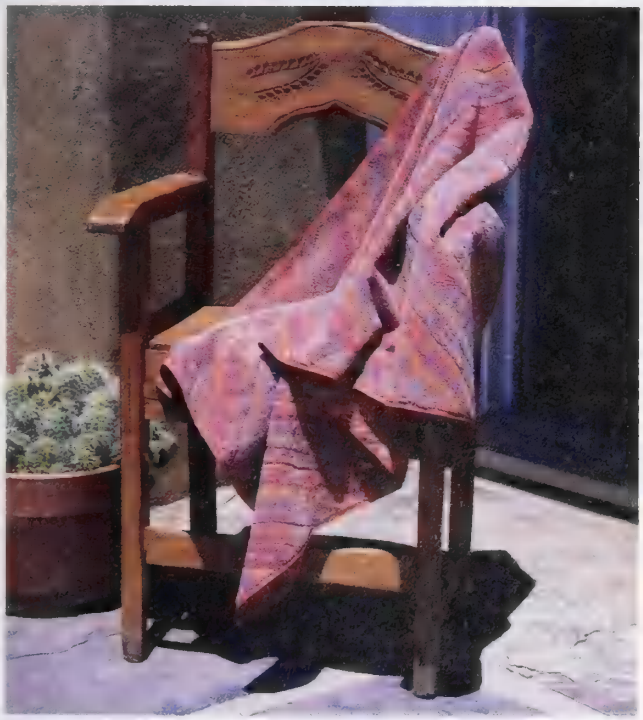




The texture of Apache baskets, the brilliant weave of Rio Grande serapes, the quillwork of a chief's armor are among the ancient artifacts these fabrics reflect









Opposite top: Serapes worn in the Rio Grande inspired this "Saltillo" wool from Jack Lenor Larsen Inc. *Opposite bottom:* "Chief's Cloth" echoes Indian quillwork. *Top left:* "River Song" sheets by Martex dress this bed. *Top right:* Five feet long, this "Mayan" throw doubles as a terry afghan. The "MicMac" towel, also for Martex, shows the patterning of Apache baskets. *Above left*: This "Cimarron" towel for Martex is named after a New Mexican river. *Above right:* A banquette showcases Mr. Larsen's prints *(from the left)*—"Talisman," "Painted Plains" and "Potlatch." The table is set with his Navarro flatware and Andes china for Mikasa.■ *Editor* KATRIN TOLLESON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

CAROL ANTHONY'S LANDSCAPE

"For joy, I only need some land, music and very good books. I don't need many outside reinforcements; I can live in my inner rooms—my inner landscapes."

An outbuilding perched on a wooden platform? Someone, it seems, has taken poetic license with this humble shack, its lyrical woodworking by no ordinary craftsman. Judging by the artwork and books of poetry inside the cubicle whose sign reads "Half-Moon House," a free spirit resides. Who else would have the notion to take such a leap of fantasy? Imagination runs rampant elsewhere also: in the barn up the hill, the cottage beside it and the garden with its riotous poppies.

This magical corner of northwestern Connecticut is purely and simply Carol Anthony, the artist in residence who lives as she paints—with a sense of oneness with the land. From it she derives strength. You feel it in her firm handshake, see it in her piercing green eyes, hear it in her free-verse way of speaking. You might say she takes poetic license with life, defining her womanhood alone.



This studio montage recalls art enthusiasts such as Milton Glaser and Bill Lacy. ***Opposite:*** **Poetry house transformed from a relic by Tommy Simpson.**

"Solitude," as Carol Anthony sees it, "is necessary nourishment for any creative process to begin." That process begins with certain rituals that establish her daily order and allow for the "gestation period" she requires to complete a painting. It's barely daybreak, for example, when Carol walks from the cottage to the studio-barn with Alice, a devoted golden Labrador. "Every day I work hard, long, careful hours," she explains as you see the works in progress: sensitive constructions taking form for a one-woman show opening later this month at the Maxwell-Davidson Gallery in New York City. Her latest works, entitled "Another Place," are inspired by Mark Strand's poetry.

The village of New Preston, Conn., is still asleep when Carol and Alice take their morning constitutional, a canoe ride on nearby Lake Waramaug. The day greeted in usual form, artist and best friend return to the barn where painting continues to the strains of Wagner's *Parsifal* or, perhaps, Pachelbel's *Canon in D.*

Artwork, memorabilia and bundles of Craypas—her painterly tools—reflect the many layers of this woman's sensibility. The barn she calls her "inner room" was too spare and rustic when she bought the property. Its transformation began on Carol's sketch pad and evolved, as did the cottage, from personal journals noting what colors and textures she wanted to surround her, what environment she aimed to achieve. And here it all is, solid proof that dreams can be fulfilled with determined steps and vision.

From her sketch book of "barn personalities," with its copious notes and clippings, you get a glimpse of her creative process at work, of barns she's admired. A passionate keeper of journals given to musing, she has translated many of her dreams into real-life houses. "Moving," she says, "brings that sense of creative journey to my work. This house is like a nest." Indeed, its intimate spaces and high perch are nestlike with handmade details by Tommy Simpson, whose fanciful artistry puts carpentry on a higher plane. You can see that the cottage was drawn from a composite of her favorite places, a Tuscany farmhouse for one. "Simple and honest with a small, manageable herb garden," notes one of her descriptions. And when Carol describes her paintings, she might be talking about home.

"I take dreams and give them theater. Through color and light I create for them climate and flow. Each painting is an extension of a deeper whole: landscapes drawn from within." And she has an enormous reservoir to draw upon—a childhood steeped in music and art, and strong relationships with people whose presence is felt in the studio, laden as it is with souvenirs. ▶



CAROL ANTHONY'S LANDSCAPE

"Living close to the earth, the rain and big sky brings a fresh perception...



a promise for growth and for ideas to form in the days devoted to my work"









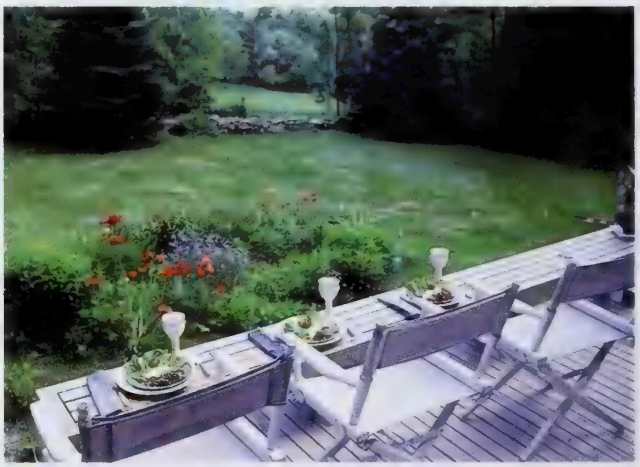
Refurbished studio barn *(left)* houses sitting room and loft whose focal point is a salvaged Palladian window. Over the antique Belgian ceramic stove, "Gunilla's Barn"; Mexican rug is Elaine Anthony's design, as are the "Morsels" collages to the right of her twin's pear painting. On the antique coffee table: Katia LaFitte's "Clay House Mythologies" sculptures and a ceramic bowl by fellow artisan, Elizabeth MacDonald. *Above, from top:* Canoeing with Alice; tending the garden; bleeding hearts, flax, poppies and peonies bloom near the artist's wisteria arbor.►

CAROL ANTHONY'S LANDSCAPE









White walls and curtains in kitchen and bath *(top)* set off treasures including a Mexican broom, English pine armoire and pedestal sink over which hangs one of her father's cartoons. Clayworks by Elizabeth MacDonald form a composition *(above left)* along with live pears Carol often elevates to art forms. The deck as a dining spot *(above right)*. *Opposite top:* Who's on first step? Her newest work, "Cigar Box Inner Room," is the product of long, private hours, while this reunion with Elaine celebrates free time. Oil painting in the foreground is by "mentor," Nick Carone. *Bottom right:* the ritual walk home via the arbor.

Above the easel is a bittersweet reminder of her late father: a photograph of him walking Carol and her identical twin, Elaine, as small children. To him she attributes a penchant for writing down thoughts, "connecting with others."

Jack Murray Anthony, creative director at Young & Rubicam and cartoonist for *The New Yorker*, was to his daughter "a gentleman in the old-fashioned sense of the word who helped us understand a lot about humor and values and love." With their younger brother Jay, the twins experienced solidarity of family as well as fragility. "We became early survivors," says Carol, referring to the untimely death of her mother, a musician and singer. Raised by their father, Carol and Elaine were barely out of Rhode Island School of Design when he died. In what they call a "twin homage" to Jack Anthony, the sisters collaborated on their first show after 15 years of pursuing separate lives. (Elaine married, moved to Mexico City, and raised three children.)

This merging of talent also marked their "coming together as wiser, more mature women," says Elaine, who goes on to explain their individual search for the uniqueness inside themselves: "We were so incredibly close. Now we are familiar with our similarities, but we recognize our differences." While their differences are barely discernible when you see them together, they're clearly independent of one another. Elaine Anthony is also a fine artist; in addition, she's created a new home for herself and her children in the Berkshires.

As for this point in Carol Anthony's life, she occasionally breaks from her very private world and work discipline, reaching out to "help people I believe in," like the Pilobolus dance company and the Wadsworth Atheneum in Hartford. But her "dailiness" as she calls it, focuses on the studio, the cottage, the garden: her inner rooms. They are joined by an arbor, "a gesture of the spiritual connection between the house and my studio life." Last seen, she was reading this from a book of Rainer Maria Rilke's letters: "And after all, I do only want to advise you to keep growing quietly and seriously throughout your whole development; you cannot disturb it more rudely than by looking outward and expecting from outside replies to questions that only your innermost feelings in your most hushed hour can perhaps answer."■

—CAROL COOPER GAREY
Editor JODY THOMPSON-KENNEDY

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AN ENTERTAINING MIX

Time was, uniform place settings prevailed, but today an imaginative mix of colors and shapes is seen on the best tables



When it comes to table settings there are no rules about what can be paired with what. Earthy tones and textures set the country mood here, a harmony of terra-cotta, faux marble and wood. *This page, from bottom left:* Scallop-edged buffet and dinner plates, $12 and $10, Gear. Flatware with hand-carved handles, $18, three-piece set, Swedish Cottage. Crochet-trimmed napkin, $9, Wolfman, Gold & Good Co. Majolica grape plate, $35; horn servers, $100; bath, Creative Resources. Rose napkin, $6.75, Gear. Hare bowl, $15, Lord & Taylor. Wooden goblet, $18.50; plate, $37.50; both, Wolfman, Gold & Good Co. "Canoe" Art Deco salad plate, $60, Creative Resources.



rom top right: Pastel hand-printed placemat, $5.50; rra-cotta plate by Barbara Eigen, $22; both, Zona. apestry napkin, $7, Creative Resources. Cherub rra-cotta bowl, $21, Faroy at Aris Mixon. Bird and ire bowl, $48, Lord & Taylor. Marbleized-porcelain ate, $35, Villeroy & Boch. Blue tumbler, $30, Lord Taylor. Leaf plate, $13, Wedgwood. Teak salt and epper mill, $25, Dansk. Terra-cotta candlestick, $13, Faroy at Aris Mixon. Country Flowers buffet plate, $36, and brick dessert plate, $10.50, Gear.►

AN ENTERTAINING MIX

Roses, lace and porcelains that might have held madeleines for Proust



Clockwise, from top right: Blue and white porcelain plate, $90, five-piece setting, Royal Doulton. Silver-plated flatware, $55, five-piece setting, Oneida. Crystal goblet, $49, Waterford. Antique Italian lace napkin, $150, set of eight; tablecloth, $2,750; both, Françoise Nunnallé. Plum Rose plate, $45, five-piece setting, Howard Kaplan for Longchamp. Leaf plate, $60, Mottahedeh. White porcelain votive candleholder, $12.50, Bing & Grøndahl. Porcelain salt and pepper shakers, $27; lace-edged napkin, $13; sterling silver Louis XV knife, $131; fork, $219; floral plate, $140; gold-trimmed porcelain plate, $138; all, Thaxton & Co. Rose and tulip platter, $185, Lenox. Baroque swirl candlestick, $65, Mottahedeh. Crystal flute, $19, Gorham. Rose-wreathed porcelain plate, $135, five-piece setting, Bernardaud Limoges. Antique peach Art Deco napkin, $400, set of eight with mats, Françoise Nunnallé. Shell napkin ring, $3, Creative Resources. Metal cabbage candleholder, $20, Faroy at Aris Mixon. *In center:* Pink lacquered wooden plate by Phillip Mueller, $45, Creative Resources. White porcelain plate, $103, five-piece setting; covered sugar bowl, $55; both, Robert Haviland & C. Parlon.►



AN ENTERTAINING MIX

A most festive setting
rich with paisley, sparked with
red, white and gold





Clockwise, from top right: Octagonal paisley-bordered plate, $120 for 20-piece set, Daniel Hechter for Mikasa. Venetian glass salt dish, $45, Lord & Taylor. Handmade gold-painted plate by Ron Dier, $100; red napkin, $9; both, Thaxton & Co. "Monte Carlo" martini glass, $27, Royal Copenhagen. White plate with gold rim, $9, Gear. Red ceramic plate, $20, plaid napkin, $18 a dozen; shell-decorated plate, $39, and dessert dish, $16, by Bernardaud Limoges; all, Lord & Taylor. Soup dish with saucer, $53; gold-swirled plate, $55; both, Lenox. Tiny brass oil lamps, $15, set of three; gold-lacquered plastic plate, $6.50; gold-edged porcelain plate by Bernardaud Limoges, $23; red lacquered plastic bowl with gold rim, $4; all, Lord & Taylor. White napkin with gold embroidery, $17, Thaxton & Co.

Mottled gold-edged dinner plate, $200, five-piece setting, Bernardaud Limoges. Heart-rimmed dessert plate, $8, La Boutique de Marie Claire. Milk glass goblets, $6 each; leaf-shaped vinyl coaster, $12 a dozen; leaf mat, $60 a dozen; all, Lord & Taylor. *In center:* "Uno" red plate, $74, set of four, Tuitu. Stainless silver and gold fork, $48; spoon, $54; knife, $45; all Thaxton & Co.■ *Editor* BEVERLY McGUIRE

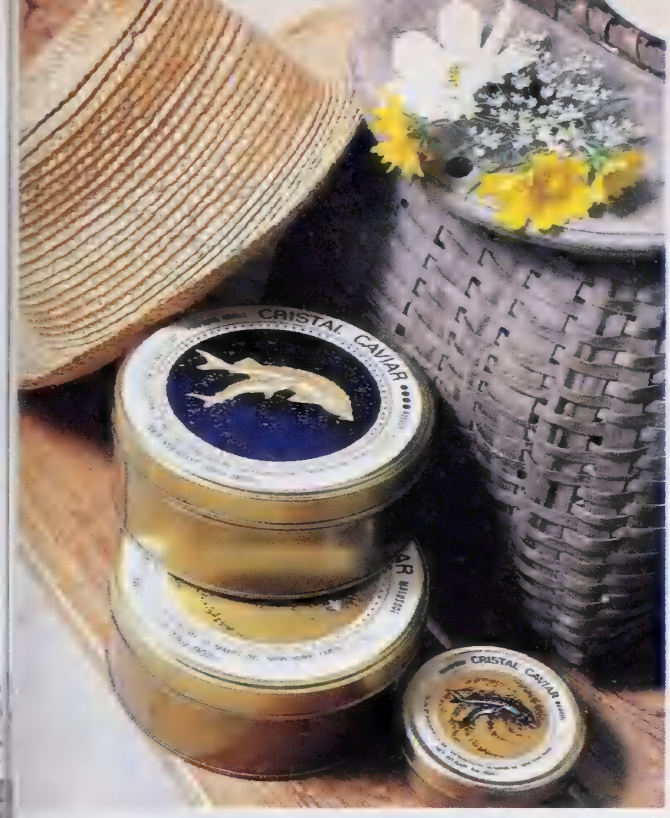
FOR MORE DETAILS, SEE PRODUCT INFORMATION

PRESENTS BY MAIL

That annual quest for the Christmas spirit can begin on foot or, better yet, by mail. Here, some hand-picked gifts of the edible or more lasting variety for your checklist.



ABOVE: **Christmas wouldn't be Christmas without an abundance of sinful sweets and luscious desserts. This delicious array includes** *(clockwise from bottom left)* **rich, buttery shortbread baked in a stoneware mold, a classic fruitcake and a sun-dried apricot cake, all from The Society Bakery. Perhaps the best plum pudding since Dickens's** *Christmas Carol* **arrives in its own pudding mold, from Country Host. Now David Glass's chocolate mousse cake comes liberally laced with bourbon, from Desserts by David Glass. Sugar-glazed apricots are a delectable treat; from Williams-Sonoma. This authentic looking champagne bottle is filled with cork-shaped candies, The Chef's Catalogue.**
OPPOSITE: **Specialties from the South and Southwest will delight lovers of down-home food** *(clockwise from bottom left)* **– fruitcake made with raisins, coconut, pecans and Jack Daniel's whiskey from Pepper Patch Co.; spoonbread mix from Weisenberger Mills; blue corn tortilla chips with two jars of salsa, Mary Has a Leg of Lamb; hickory-smoked Virginia ham slices and roasted peanuts, S. Wallace Edwards & Sons.**



To friends who always entertain lavishly during the holidays give a large tin of the very best caviar from the Caspian Sea. The small tin is perfect for a romantic couple who like to spend New Year's Eve alone by the fire. Both imported by La Marée.



Delightfully old-fashioned jars with nouvelle contents *(clockwise from left):* Gift crate from Mary Has ■ Leg of Lamb; liqueur-laced preserves from Maison Glass; preserves, apple butter, Sarabeth's; tayberry* preserves, plum catsup, American Spoon Foods; chutney, Dean & DeLuca.►



* A new hybrid of loganberry and red raspberry

PRESENTS BY MAIL









TOP: Perfume bottle, Marketplace Manhattan. *ABOVE:* Pillows of patchwork, Irish fisherman's knit, blue, white linen, antique lace and throw, The Interior Design Gallery; Marseilles pillow, boudoir pillow from Anichini.

TOP: Metal crane, stacking blocks, train, farm set, from Penny Whistle Toys; basket of blanket bears, Sweet Nellie; reproductions of antique children's books, Putnam. *ABOVE* Stuffed cloth geese and wreath, The Interior Design Gallery

Presents for a favorite child, a best friend, a lover of luxuries













TOP: **Antique books with leather bindings, J.N. Bartfield Books, Inc.; ivory binoculars, horn cup and boxwood ruler, Vito Giallo Antiques; trompe l'oeil table, The Interior Design Gallery.** *MIDDLE:* **Trompe l'oeil message board, The Interior Design Gallery; hand-painted marbleized wood spheres and obelisk, Il Papiro.** *ABOVE:* **Black stainless steel and leather watch, rubber key chain and pocket knife, Sointu; handmade Italian leather boxes and books, Cherchez.**

TOP: **Small paper box, wood boxes and pencil, all marbleized, made in Italy for Il Papiro; vase, rosebud pomander, postcard box, The Interior Design Gallery; porcelain boxes, Chelsea Passage, Barney's;** *pot de crème*, **Gear.** *MIDDLE:* **Cottage teapot, milk pitcher, bowl, from Cherchez; trompe l'oeil table, The Interior Design Gallery.** *ABOVE:* **Wood bowl, Frank McIntosh at Bendel's; wood thermos, Thaxton & Co.; towel, Anichini.■**

Editors SARAH BELK *and* JODY THOMPSON-KENNEDY

ORNAMENTAL HERB TOPIARIES

Perfect scaled-down "trees" with you as the creator, these miniatures enrich your gardening repertoire



"Growing an herb standard is basically quite easy, but requires a great deal of patience and the strength to be ruthless about pruning," says interior designer Paul Leonard (*shown here*). If you start from a cutting, it will be at least a year before you have anything resembling a small tree, and four or three years before you have a good-sized plant, particularly if you're working with slow growers like rosemary, bay and myrtle. ►

From Herbs by Emelie Tolley and Chris Mead. Reprinted by permission of Clarkson N. Potter, Inc. Text copyright © 1985 by Emelie Tolley. Photographs copyright © 1985 by Chris Mead.



ORNAMENTAL HERB TOPIARIES

Architectural in feeling, small indoor topiaries accentuate spaces just as outdoor varieties enhance garden areas









Clockwise from top left: **Rosemary and lemon geranium trained around wire hoops—flowers can be wired onto them for special occasions; interior designer Paul Leonard's herb standards are displayed on an antique plant stand; antiques dealer Marston Luce had miniature Versailles boxes made for his small myrtle standards; Mr. Luce was enchanted with these somewhat formal rosemary standards—they work well with the American country furniture he sells.**

Herb standards are plants trained to grow with single stems and lush, geometrically shaped heads. It takes patience and time to turn an herb plant into a standard; you start with a cutting or small plant, then pinch and prune and shape for as long as three years. The result—a perfect scaled-down "tree" with you as its creator. An herb standard, like a hand-stitched quilt or a home-cooked meal, is a personal treasure.

Standards are a simple form of topiary, the art of trimming plants and trees into sometimes fantastic shapes. Originated by the Romans, topiary reached its height during the Renaissance, when every important garden included plants and trees shaped like animals and, sometimes, elaborate tree houses. When 18th-century naturalism ended the passion for plants molded by man's imagination, the more exotic topiaries disappeared, leaving only clipped hedges and simple standards behind.

Now interior designers are using small herb standards for their decorative value. Architectural in feeling, they're more visually interesting than many ordinary houseplants and usually more fragrant as well. Planted in formal containers and displayed in pairs, standards appear traditional, but in baskets or pots, they look like escapees from a miniature enchanted forest.

Herb standards can be trained as small as you like—some are just six inches high—or as tall as the plant will grow, which is several feet with bay and rosemary. Large standards are impressive looking indoors and out, framing a doorway or edging a terrace.

Interior designer Paul Leonard was first inspired to grow herb topiaries by Mrs. Paul Mellon, who has an extensive collection. He keeps his standards on a windowsill in his Connecticut house. Although many people think they need a greenhouse, Paul says there's "an advantage to growing them in an unpampered atmosphere. The plants are sturdier and more adaptable when they've matured. A greenhouse plant generally finds it hard to withstand the dry, less hospitable atmosphere of the average house for more than a few days."

Mr. Leonard believes that growing a standard is much like any other creative project: finding what works best for you takes a certain amount of experimentation. His basic instructions for growing one of these little trees follow. "If your first try is unsuccessful," he says,



For a centerpiece at a country lunch, Mr. Leonard gathers several little standards in a basket. They can be decorated with flowers for a special party or with tiny pomanders, candies or cookies for the holidays. To be trained as a standard an herb must have a straight growing stem strong enough to support the weight of the head of foliage. To look their best, they must be trimmed with care so they maintain their shape.

"don't just give up. Simply try again."

1. Take a good, straight cutting from a healthy plant, dip the tip in rooting hormone, and plant it in a mixture of equal parts of sand, potting soil, and vermiculite. After watering, you can put a plastic bag over the plant to create a little greenhouse until it begins to form roots, although Paul doesn't bother. You must keep the cutting moist or it will wilt. Put it in good light but not in hot sun for long periods.

2. When the cutting shows signs of growth and begins developing new leaves, move it to a spot where it will get plenty of sun. The more light it gets, the thicker the stem will be. To keep the stem straight, turn the plant frequently so it doesn't grow toward the light. Rather than start with a cutting, you might prefer to buy a small plant from your local herb nursery: Select one with a single, very straight stem, then train it the same way as the cutting, following the instructions below.

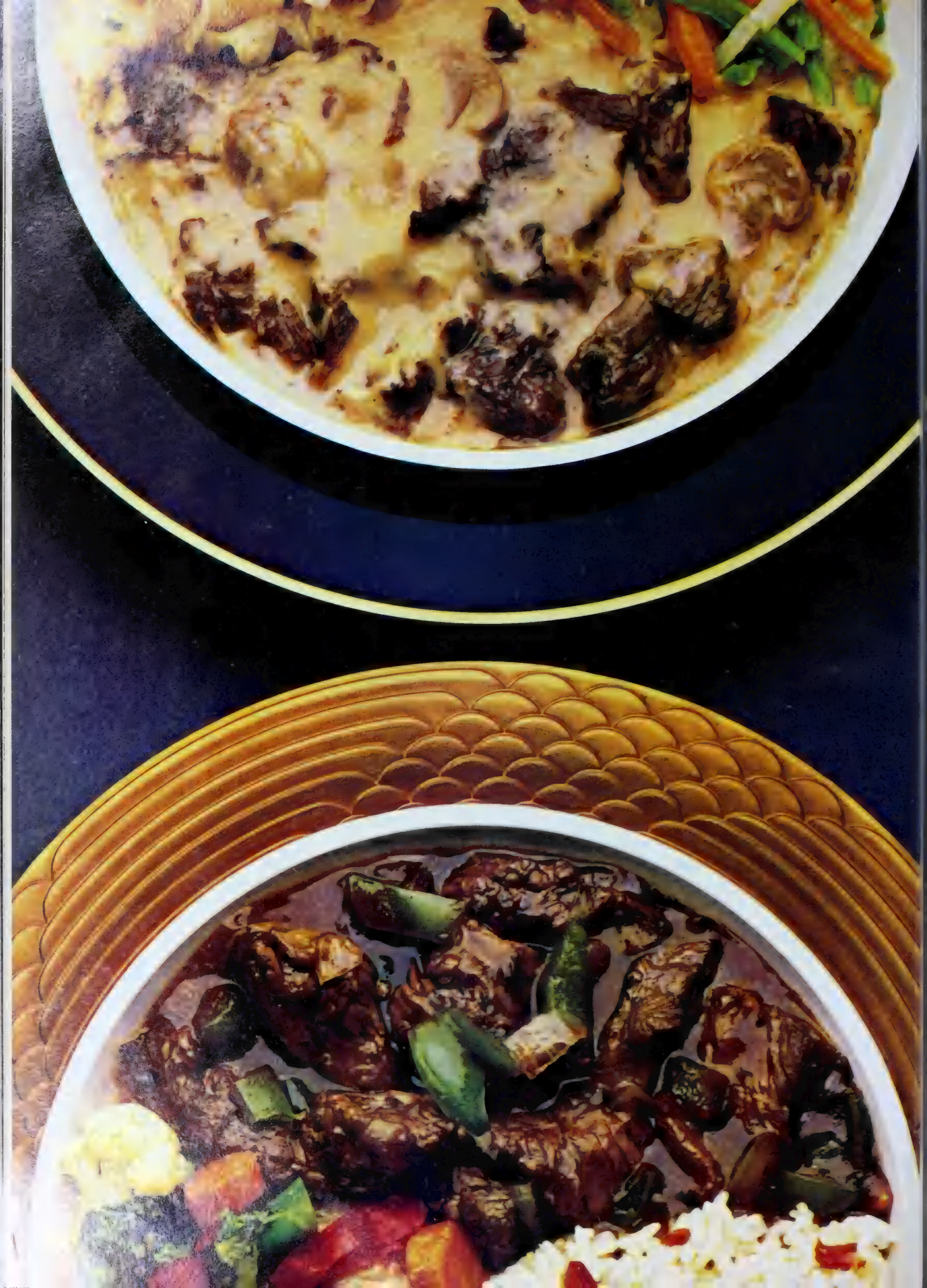
3. Stake the stem to keep it straight as it grows and to give the plant support. Use a stake as tall as you want the mature plant to be; a nonrotting metal or plastic stake is most practical. Attach the plant to it loosely with plastic ties. The stem should have room to grow thicker without being cut by the tie. As the plant grows, add another tie every three or four inches.

4. Remove all side branches as they form, until the plant has grown to the desired height. Any leaves that appear along the stem should be left to help the plant produce food. Once the stem is as tall as you want it, pinch out the growing tip so that two more branches form. Remove the leaves on the stem and start feeding the plant with an organic fish fertilizer about once a month.

5. When the top branches develop two or three sets of leaves, pinch out their tips, allowing two or more sets of branches to form. Keep up this growing and pruning effort until the plant has developed a good crown. As you prune, keep the shape of the finished tree in mind. If the tree needs more width, prune the stem at a leaf bud on its outer side; for greater height, prune where the leaf bud is on the inner side. The most common crown shape is a simple ball.

6. The mature plant will need trimming to keep it from getting straggly.

Here's a list of herbs most commonly used: myrtle, rosemary, curry plant, santolina, lemon verbena, sweet bay, scented geranium, roses.■



WHY SOME LE MENU DINNERS IMPROVE WITH AGE.

In our society, younger almost always means better. With the notable exception of wines, people and beef. Beef that has been aged is unquestionably superior. Connoisseurs lust for its mellow flavor and tender texture.

And while aged beef is a given in the better steakhouses of the world, it is something else again to find it in a frozen dinner.

For Le Menu, proper aging is an exact science, a balance of timing, humidity and temperature. Naturally, we cannot disclose the particulars which take our beef to perfection. Twelve locks—and several burly guards—stand between these culinary secrets and all of our competitors.

Suffice it to say that the aged beef contained in these Le Menu™ Dinners cannot be compared to the typical fare found elsewhere. We start with only grain-fed U.S. Choice sirloin, for it would be foolish to take this time and expense with inferior cuts.

Please judge our standards in one of Le Menu's newest beef dinners, Beef Stroganoff. We trust you will find it a noble tribute to Count Paul Stroganoff himself, the Russian diplomat for whom the dish was named.

Here, the beef is braised and steeped in stock, sherry and tomato paste; it is peppered, seasoned, then gently folded with sliced imported mushrooms and a generous dollop of sour cream.

This decadently rich main course is accompanied by egg noodles blended with two cheeses, butter and diced onion. You will also find a selection of julienne cut carrots, turnips and green beans, just barely touched with a light seasoned sauce.

You can also sample our aged beef in Le Menu Pepper Steak, tossed with strips of green pepper and onion, in a sauce of soy, sherry, teriyaki and beef stock, perked with a bit of ginger and garlic. It is served with long grain rice dotted with pimiento, and a medley of crisp oriental vegetables.

Outside better steakhouses, it is rare to find beef so carefully aged and artfully prepared. May we suggest *you* age not a day longer before you try it.



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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q My old chair has a rush seat with maple arms and legs. Is there anything about it that will help me to determine the age or origin?

—A.M., Cheektowaga, N.Y.



A. High style has almost always started with the rich and famous and been copied by those with less money and daring. The corner chair was an idea that was made popular by cabinetmakers working in New York City, Philadelphia, Boston or other large cities from about 1720 to 1775. You have a "country version" of a corner chair. The shape of your chair was not in demand by the pace setters in the cities, but it continued to be made for the less sophisticated buyer in other cities or the country. The original expensive chairs were made of mahogany, walnut or possibly maple or cherry, and they had upholstered or solid wooden sheets. The "country" versions, some made as late as 1840, were made of maple, birch, native hardwoods or painted woods and often had rush seats. Your chair seems to be a 1750 chair from New England. The turnings of the uprights holding the arms and legs are typical of that area. It is worth about $2,500.

Q This 20-inch-high leather bucket has the dates 1875 and 1811 in the painted designs. It has a red and black eagle, shield and names. I'm told that it is a fire bucket. Why would a fire bucket be made of leather? How was it used?

—F.W.V., Spring Lake, N.C.

A. Our ancestors fought fires without pumps and fire engines. Instead, they used a fire brigade, a line of men formed from the water source nearest to the fire. Containers of water were passed along the line to be poured on the fire. Only wooden tubs and gourds were used until the 1670s when someone invented leather buckets. These were made by shoemakers. Collectors treasure fire buckets as examples of folk art. A well-preserved, decorative bucket like yours with a fire station and fireman's name is worth from $1,000 to $2,000.



Q This 8-inch red and white glass vase with raised glass tulip design is of very good quality but it is not signed. It seems to be made of cut layers of glass. How old is it? Has it any value?

—R.A.G., Spring, Tex.



A. Your vase is made of cameo glass. It is a special type of decorated glass that is made in layers. The top layers are cut away to show a raised design. It is made almost the same way as a cameo pin. The quality of the carving and the tulip designs suggest that it might be the work of Thomas Webb & Sons, the famous English glass factory. It was probably made in the late 1800s. Collectors prefer signed pieces; however, quality is important and your vase is worth about $3,500.

Q This chest of drawers belonged to my family in Pennsylvania. It was made from a light, striped wood and has brass handles. There is a keyhole in every drawer, but it looks as if only the top one locks. The chest is only 38 inches high and 37 inches wide. What is the value? How should I polish it?

H.G., Doylestown, Pa.

A. Examine the bottom of the front of your chest. The shaped curve of the leg and the "apron" are typical of the chests made in the Pennsylvania and New England area between 1790 and 1820 during the Hepplewhite or early classical revival period. The drawers are graduated in size with the smallest at the top. This gave the piece an optical illusion of greater height. The lines of the graining added to this illusion. By positioning the darkest part of the graining in the center of the drawer, the front of the chest appears even more serpentine which was the most desired shape at that time. The top city cabinetmakers charged twice as much for a serpentine chest. You have a country piece made by a very talented workman. It is worth from $4,000 to $5,000 if there are no major restorations. ■



CRISTAL LALIQUE



NEMOURS bowl

SERENDIPITY
Dallas, TX

THUNDER ROAD
Provincetown, MA

LA VAKE JEWELERS
Princeton, NJ

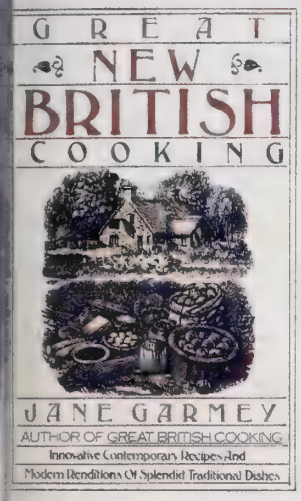
For descriptive brochure and name of nearest dealer, send one dollar to Lalique, Dep't H.B.N. 225 Fifth Avenue, New York, N.Y.

ENTERTAINING PLUS

By SARAH BELK and BEVERLY McGUIRE

REVOLUTIONARY, OLD CHAP

British cooking isn't just steak and kidney pie anymore. In *Great New British Cooking* (Simon & Schuster, $17) author Jane Garmey shares inspired new recipes such as oyster and Guinness soup and Port and Stilton mousse.



ESPRESSO, ANYONE?

The perfect gift for any coffee lover: Bialetti's range-top espresso maker comes with one pound of ground espresso coffee, six thermal stainless steel cups, saucers and spoons, $57 ppd. From By Design, 131 N. La Cienega Blvd., Los Angeles, CA 90048. Phone: (213) 652-9230.



CAUSE FOR CELEBRATION

"Entertaining People"—a holiday celebration of entertaining in the English country house style—at the Watergate Hotel, November 20 to 25, benefits the Washington Home for the elderly. Events include decorator exhibits, a lecture by designer John Saladino, wine-tastings, a party for children and one-of-a-kind gifts. Admission, $5. Contact Carolyn Amiot at (202) 842-6359.





FESTIVE FISH SALAD

What is possibly the most elegant holiday lunch or first course? The smoked salmon salad from Alfred Portale, chef at New York's Gotham Bar and Grill *(right)* is a cinch to make: Combine 2 T. red wine vinegar, ½ c. olive oil, 1 T. lemon juice and 1 T. Dijon mustard. Toss ¾ of the mixture with 12 cooked, sliced new potatoes, 3 T. minced shallots, 1 julienned green pepper, and 3 T. each minced parsley and chives. Line each of 6 plates with green leaf lettuce and radicchio. Top with potatoes and ⅓ pound smoked salmon cut into strips. Add dollops of crème fraîche and top with salmon roe. Drizzle on remaining dressing and garnish with chives, parsley and lovage if desired. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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THANKSGIVING WITH A SOUTHWESTERN TOUCH



Traditional fare redolent of the sunny Southwest adds a novel touch to the standard holiday menu. Add one or more of the inspired dishes that follow to your own holiday feast. ▸

A SOUTHWESTERN TOUCH

MENU FOR EIGHT

AVOCADO, GRAPEFRUIT AND ENDIVE SALAD
ROAST TURKEY WITH CORN BREAD—CHORIZO DRESSING
RED CHILI SAUCE
*CRANBERRY-ORANGE RELISH
PUREED CHICK-PEAS WITH CUMIN AND LIME
BRUSSELS SPROUTS WITH GREEN CHILI BUTTER
JICAMA AND ORANGE SALAD
SAFFRON ROLLS
DESSERT BUFFET

*RECIPE NOT GIVEN





Chorizos, chilies, cumin and cayenne provide spiciness and heat; lime juice, cilantro and citrus fruits add sparkle and freshness





Above left: **Avocado, grapefruit and endive salad with grapefruit dressing accompanied by buttery saffron rolls and a chilled Gewürztraminer.** *Above:* **leftovers—turkey and rice soup with cilantro, scallions and Monterey Jack cheese to garnish.**

Holiday meals, it seems, are always steeped in time-honored tradition. Year after year, we look forward to our favorite dishes: grandmother's oyster stuffing, a great aunt's mashed potatoes and gravy, a next door neighbor's best pecan pie. Somehow, the feast just doesn't seem right without these familiar, once-a-year dishes.

There are times, however, even during the season when we cling most dearly to tradition, that we secretly long for a new dish; a new taste, a gastronomic thrill. The flavors of the American Southwest—a mixture of Spanish, Mexican, Pueblo Indian and pioneer Anglo-American cooking—lend themselves splendidly to the Thanksgiving feast. (The Indians, after all, were the reason for this fete in the first place!)

The inspired recipes featured here are from *The Feast of Santa Fe* by Huntley Dent (Simon & Schuster), a food and wine writer who lived and ate in the Southwest for a number of years. The flavors of New Mexico—chilies, chorizos, cumin and cilantro, for example—marry well with the components of the classic feast such as turkey, corn bread dressing and Brussels sprouts. Instead of pecan pie, try New Mexican pralines or a coriander-scented pound cake with a crunchy, sugared pecan topping. Introduce new flavor combinations—an appetizer salad of avocado, grapefruit and endive or a mélange of jicama, orange and cilantro—as refreshing counterpoints to an otherwise rich, heavy meal.

The pureed chick-peas, subtly flavored with garlic, cumin and lime juice, take the place of the traditional rice or potatoes; substitute broccoli, green beans or cauliflower for the Brussels sprouts, if you prefer. The saffron rolls—soft, buttery and golden with Spanish saffron—are a wonderful accompaniment to tea or coffee; you'll want to make an extra batch and freeze for later.

Most of the dishes can be made all or partially in advance to ease the pressure on Thanksgiving Day. The turkey roasts unstuffed so it cooks more quickly, freeing the oven for other baking.

For a grande finale, offer a variety of desserts *(opposite page, clockwise from top left)*: piñon tile cookies (pine nuts take the place of almonds in this European classic), nutty pralines, coriander cake, a citrusy, lighter-than-cheesecake lemon pie and a New England-inspired Indian pudding.

What about leftovers? You say you'll never eat again, but we bet you won't be able to resist a bowl of cumin-scented turkey and rice soup garnished with Monterey Jack cheese, cilantro and scallions. Serve with a selection of cheeses, crusty bread and icy beer for a day-after feast. ■ —SARAH BELK

DESSERT BUFFET

PIÑON TILE COOKIES
CORIANDER CAKE
NEW MEXICAN PRALINES
LEMON CHEESE PIE
INDIAN PUDDING WITH
PUMPKIN CUSTARD SAUCE

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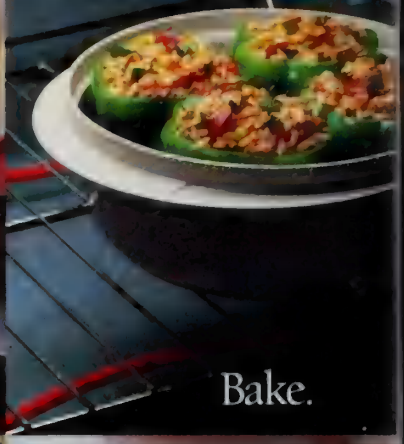
RECIPES BEGIN ON PAGE 122

A SOUTHWESTERN TOUCH





















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By PETER QUIMME

The Perfect Brandy Snifter

The oversized brandy snifters seen in many restaurants are certainly dramatic looking, but I gave them up long ago. They're not only hard to handle, but all wrong for fine spirits. In the Cognac region of France, where the world's finest brandy is made, balloon-sized snifters are never used. Alain Braastad, president and chief blender of the house of Delamain, says that big snifters dissipate the bouquet of a fine Cognac too rapidly. "Besides," he adds, "inhaling from a giant snifter anesthetizes your nose."



What Braastad and other Cognac experts recommend is a small snifter less than 4 inches high, that can be cupped comfortably in one hand. Filled no more than a quarter full the snifter can be cradled in the fingers. As you linger over the glass, the warmth and motion of the hand gently releases the bouquet.

Since first visiting Cognac, I've been looking for the proper-sized snifters. Now I've found them: the 3½-inch-high Saint Louis lead crystal snifters ($23.50 each at many department stores). A pair, wrapped up with a bottle of Delamain Pale & Dry Cognac (about $26), would make a splendid gift.

WHAT TO SERVE WITH THANKSGIVING DINNER

If all that appeared on the Thanksgiving table was a simple roast turkey, choosing a wine would be easy. The wine-matching problems usually come with the full-flavored side dishes and trimmings—sweet potatoes, cranberry relish, watermelon rind pickles or spicy Southwestern-style dishes *(featured on pages 107 through 111)*. In fact, if Thanksgiving weren't the kind of celebratory occasion that seems to call for raising a glass of wine, beer or cider would actually be a more logical choice.



The most harmonious wine for all the above is a simple and not-too-subtle bottling (not a bad idea if you're serving a crowd, too). Fruity wines, both red and white, are the best choices for traditional turkey dinners. I often serve California Gamays (such as Sebastiani or Charles Shaw) or Beaujolais (such as Georges Duboeuf or Louis Jadot). Choose 1983s or 1984s. These reds are best lightly chilled (all are around $5 to $6). To emphasize the harvest theme, I like to serve weeks-old nouveau versions of Gamay or Beaujolais, which are widely available from mid-November on. Flavorful rosés, such as the 1984 Simi Rosé of Cabernet Sauvignon (about $6) are excellent, as are fruity California sparkling wines, such as Korbel Blanc de Noir (about $13).

When the turkey or side dishes are spicy *(such as the chorizo and chili dressing on page 108)* I serve heartier reds like Italian Dolcetto (such as 1983 Pio Cesare, about $8) and California Zinfandel (such as '82 Fetzer Ricetti—about $8), or strong-flavored whites like Gewürztraminer from Alsace or California *(below)*.

WINE BARGAIN OF THE MONTH:

1983 Ernest & Julio Gallo Gewürztraminer

Gewürztraminer (Geh-virtz-tra-mean'-er) is a mouthful of a wine in more ways than one. The spicy, floral flavor of wines made from the Gewürztraminer grape make them exceptionally versatile on the table. The deliciously drinkable Gallo version is marvelous as an aperitif, but dry and characterful enough to pair with a variety of rich foods, from smoked salmon to roast pork to Cantonese fare—or a spicy, savory holiday turkey. At a mere $3.50, it's a remarkable bargain.■

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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

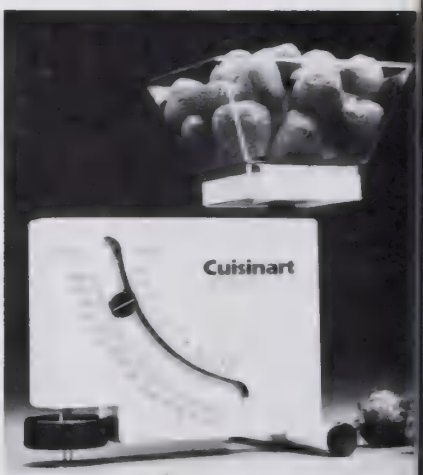


ALL IN THE PRESENTATION

Winter's or its way, and with it comes the addition of hearty meals to the menu. To make them special, serve in table-ready covered casse roles such as the one shown here from the Pomona collection by Portmeirion Potteries. Of vitrifie stoneware, it's one of a full range of tableware and cookware that goes from freezer to oven. Retail price is $83.

SCALE EASE

Cuisinart's new precision portion scale is ideal for the weight-conscious dieter as well as for the sophisticated cook. Easy-to-read numerals indicate weights in both ounces and grams. Its bowl, which holds up to one and a half cups, is of polycarbonate and is dishwasher safe. Retail price, $20. Best of all, it's designed with a pendulum rather than springs, assuring its accuracy.



OUT, OUT SPOT

Synthetic fabrics are part of everyone's life, but stain removal can be a problem. General Electric has come to the rescue with its new revolutionary Spotscrubber washer. Its Mini-Basket™ tub concentrates detergent by limiting the amount of water. A second rinse removes any detergent residue. Retail is about $500.

TRICKS OF THE TRADE

Freshly cut herbs such as parsley and basil stay fresh longer by refrigerating them in a covered jar with their stems in one inch of water. From *Howard Hillman's Kitchen Secrets*, MacMillan Publishing.

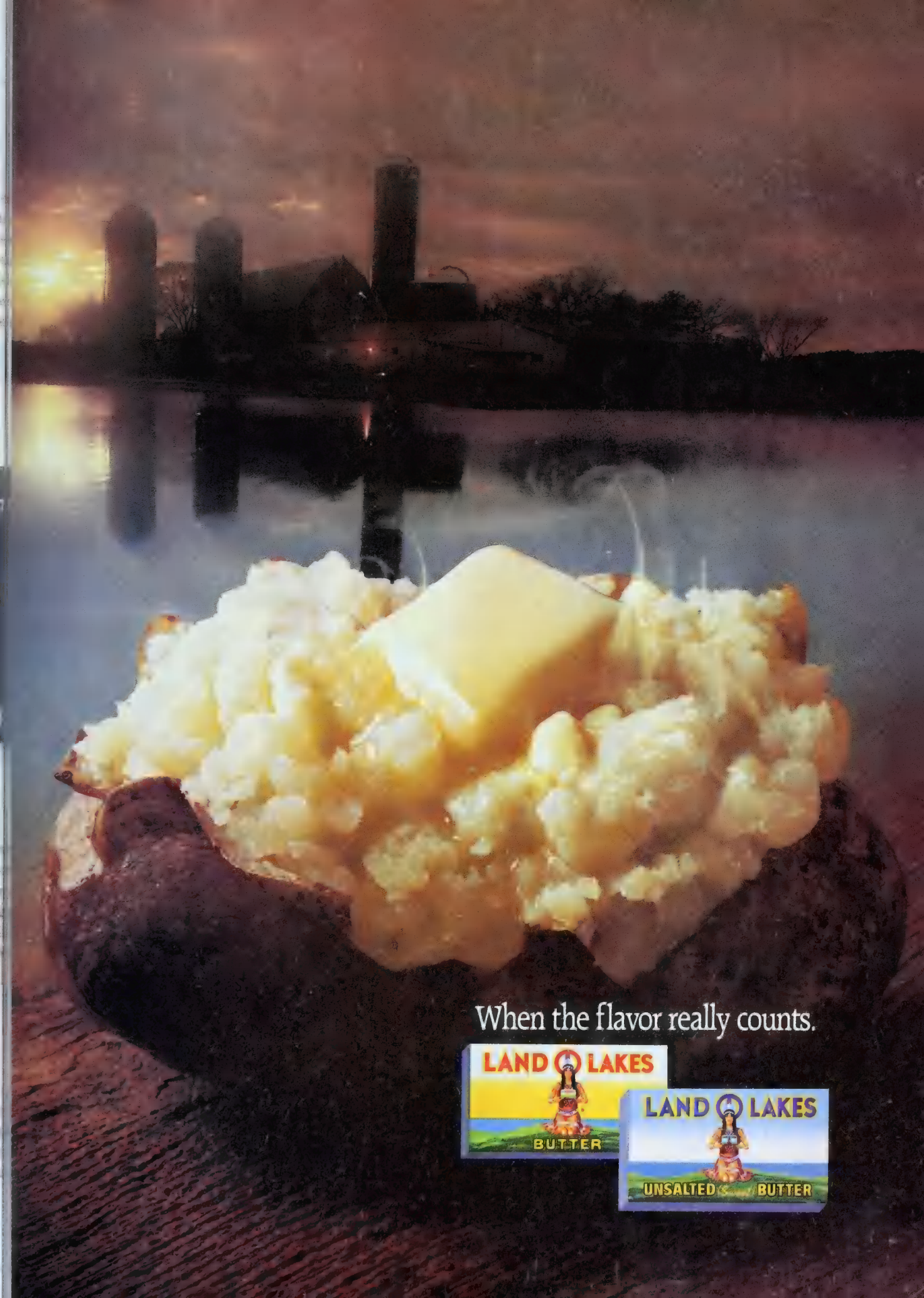
REEL COOKING

Julia Child, chef extraordinaire, now appears on video cassette with demonstrations and tips for the novice a well as the most experienced cook. One-hour cassettes accompanied by recipe booklet cover a complete cooking course; you have the advantag of being able to stop and replay them at any point. *The Way to Cook* i sold as a set of six tapes for $180 or $30 apiece from Knopf Video Books



WARM HEARTED

If you are one o the many for whom quilts hold a special attractio you're sure to love these charming hand-appl qued potholders. Made of cotton, the hearts an borders are available in assorted colors and cal co patterns. From Country Folk, $5 each.■


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QUICK COOK

Healthy holiday fare



After a week at Rancho la Puerto, a health spa in Mexico, I came home very refreshed and excited about vegetarian cooking. Meals served at the spa are meatless but occasionally include small amounts of fish. Most meals began with an enticing soup followed by a vegetable casserole, pasta or a legume-based dish. Desserts were always included, but they were fresh or poached fruit concoctions or very light custards or puddings. Many recipes can be adapted to fit into a vegetarian menu and this month I offer a meatless lasagna redolent with three kinds of cheese and fresh herbs, a mélange of pan-steamed leafy vegetables, and spicy wine-poached figs. Serves 4 to 6. —MARTHA STEWART

Vegetarian Lasagna

2 cups rich tomato sauce (recipe follows)
3/4 pound lasagna noodles, cooked al dente *and drained*
1 pound low-fat ricotta cheese
1 pound fresh spinach, washed, stemmed and dried
6 ounces mild goat cheese (such as Montrachet), crumbled
1/3 cup sun-dried tomatoes, cut into thin strips
1/2 cup fresh basil leaves
3 tablespoons fresh oregano or marjoram leaves (or 1 tablespoon dried)
Salt, freshly ground pepper to taste
6 ounces fresh mozzarella, cut into thin slices

1. Preheat oven to 375°.
2. Spoon thin layer of sauce in bottom of buttered 9-by-13-inch rectangular baking dish.
3. Make 4 layers, arranging ingredients in the following order: Noodles, ricotta cheese, spinach, goat cheese, sauce, sun-dried tomatoes and fresh herbs. Sprinkle each layer lightly with salt and pepper to taste.
4. Finish with layer of pasta, remaining sauce and mozzarella cheese. Bake 35 to 40 minutes, or until the cheese is melted and browned.
5. Let stand 10 minutes before cutting into squares.

Rich Tomato Sauce

This thick, almost chutney-like sauce has an aromatic, oniony flavor.

3 tablespoons olive oil
1 large yellow onion, minced
2 cloves garlic, minced
2 pounds ripe plum tomatoes, peeled and seeded
1/4 cup fresh basil leaves, finely chopped

1. Heat oil in skillet over moderate heat. Add onion and garlic and sauté until soft, about 5 minutes.
2. Add tomatoes and simmer, stirring frequently until thick and reduced to 2 cups, about 25 minutes.
3. Stir in basil and season with salt and pepper.

Pan-Steamed Leafy Vegetables

A high-fiber dish that is also good with roasted or grilled meats.

1/4 cup olive oil
3 cloves garlic, peeled and sliced
1 pound escarole, trimmed and washed
1 pound broccoli rabe, trimmed and washed
1/2 pound fresh spinach leaves, trimmed and washed
Salt, freshly ground pepper to taste
Lemon wedges

1. Heat oil in large skillet over moderately high heat.
2. Add garlic and sauté 1 minute.
3. Add the washed greens and cook over high heat, stirring constantly, until leaves soften.
4. Season with salt and pepper and serve with lemon wedges.

Figs Poached in Spiced Red Wine

The perfect finish to a late autumn repast.

3 cups dry red wine
1/2 cup sugar
6 2-inch strips lemon or orange peel
3 cinnamon sticks
1 vanilla bean, or 1/4 teaspoon vanilla extract
2 star anise, or 1/8 teaspoon aniseed
2 dozen dried figs, sliced

1. In saucepan, boil wine with sugar, peel, cinnamon, vanilla and star anise.
2. Add figs and simmer 6 to 10 minutes or until figs are tender but not mushy.
3. Cool figs in poaching liquid. Strain poaching liquid and serve with figs chilled or room temperature. Top with softly whipped cream, lightly sweetened crème fraîche, or vanilla ice cream.

Note: Sliced fresh pineapple or fresh peeled pears, peaches or apricots may be substituted for the figs.■

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*Cooking time may vary depending upon microwave wattage. Actual diameter 7½".

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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Yes! You *can* cook your Thanksgiving turkey in the microwave oven. Although the skin may not be quite as crisp, your turkey will be moist, delicious, and beautiful to behold. And, a 10-pound stuffed turkey can be cooked to perfection in under 2 hours! Use the hints and tips that follow to help make microcooking turkey care-free.

- You will need 3/4 to 1 pound of turkey per serving. (Subtract 8 ounces from package weight for giblets).
- Choose self-basting turkeys for microwave cooking. Periodic basting is optional, but will add extra crispness and golden color to the skin.
- Do not microcook a turkey over 12 pounds. There must be 3 inches of space between turkey and oven walls; 2 inches between turkey and top of oven.
- Cover any part of turkey that seems to be browning too quickly with small pieces of foil held in place with wooden toothpicks. (Foil must be at least 1 inch from walls or top of oven.)
- Make sure that stuffing reaches an internal temperature of 165° F.
- *Never* stuff a turkey (or other bird) until you are ready to cook it.
- The Butterball® toll-free Turkey Talk-Line® will be open beginning Nov. 4. Forty-four food professionals will be on hand Monday through Friday, 8 A.M. to 8 P.M. (CST) to help you with any turkey cooking questions. The Talk-Line will also operate the two weekends before Thanksgiving, Nov. 16 and 17, 23 and 24, as well as Thanksgiving Day and Dec. 24 from 8 A.M. to 6 P.M. (CST) to assist with last minute questions.

To defrost turkey in microwave oven: Place breast side up, on microproof rack. Cover loosely with waxed paper and microcook on defrost (30 per cent power) 2 minutes per pound. Place small strips of aluminum foil over warm spots and attach with wooden toothpicks. Turn turkey over, recover, and microcook on defrost (30 per cent power) 2 minutes per pound. Place turkey in large bowl of cold water and let stand 1 hour. Remove giblets and neck. (*Note:* If turkey weig over 10 pounds, defrost overnight in r frigerator.)

ROAST STUFFED TURKEY

- to 10 pound self-basting turkey

Herb-mushroom stuffing:

- Turkey giblets
- Salt
- 1/2 cup (8 tablespoons) unsalted butter
- 1 medium-size onion, chopped
- 2 cups chopped mushrooms
- 1/2 cup chopped celery
- 3 tablespoons slivered almonds
- 3 tablespoons chopped fresh parsley
- 1 teaspoon poultry or Italian seasoning
- 4 cups herb-seasoned stuffing mix
- Salt and freshly ground pepper to taste

Browning glaze:

- 1/2 cup butter, melted
- 1 tablespoon browning sauce
- 1 teaspoon paprika

☐ Place gizzard and heart in 2-quart m croproof casserole. Add 3 cups light salted water. Cover and microcook high 10 minutes. Reduce power to mec um-high (75 per cent power) and micr cook 15 minutes. Add liver and micr cook 10 minutes. Set giblets aside to co reserve stock.

☐ Place 2 tablespoons butter in 2-qua microproof bowl and microcook on hi 1 minute. Add onion, mushrooms a celery. Stir well, cover and microcook high 6 minutes, stirring after 3 minute Add almonds, parsley, poultry seasonin

☐ Place remaining butter in 2-cup gla measure, add 1 cup reserved stock, a microcook on high 2 minutes. Fine chop reserved giblets. Add to bowl wi dry stuffing mix, salt and pepper. Pour butter-stock mixture and toss lightly.

☐ Season cavity with salt and peppe Pack stuffing lightly into neck cavity a secure skin with toothpicks. Pack r maining stuffing loosely into body cavit Place plastic wrap over stuffing, tie le together with string, and tuck tail und band of skin.

☐ To make glaze, combine butte browning sauce, and paprika in sma bowl. Place turkey, breast side down, microproof rack and brush liberally wi glaze. Microcook on high 2 minutes p pound. Brush with glaze; microcook medium (50 percent power) 15 minutes

☐ Turn turkey over, remove plastic wra and brush with glaze. Tuck wings und body and microcook on medium (50 p cent power) about 65 to 75 minutes, brus ing with glaze or drippings every minutes. Microwave thermometer inser ed between leg and thigh should regist 180°; internal temperature of stuffing 16 Serves 6 to 8.■

All recipes tested in a 625-watt oven. If the wattage of yo oven is lower, additional cooking time will be necessary



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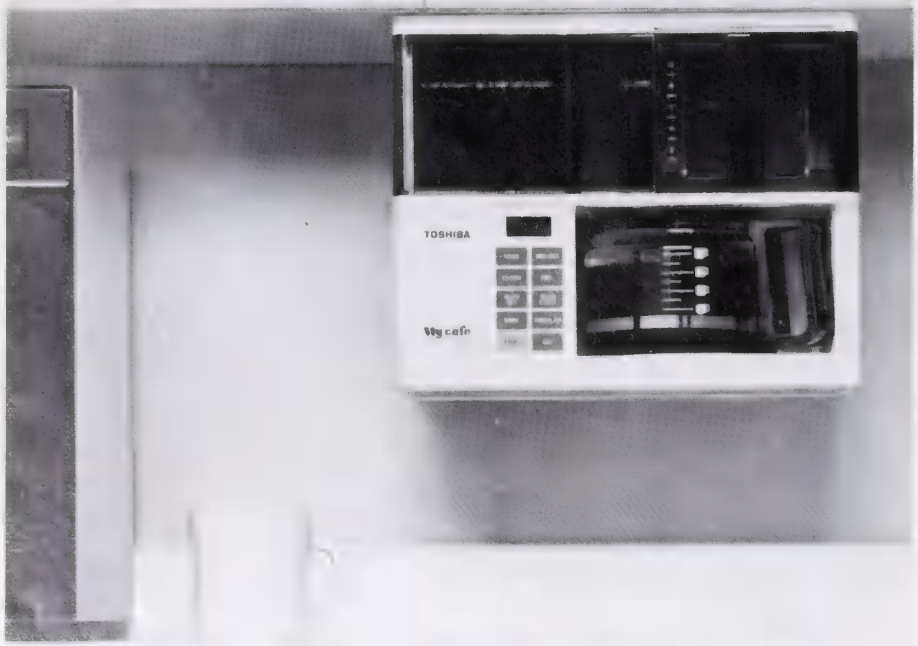
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SOUTHWESTERN THANKSGIVING

Continued from page 111

Note: Chilies and other Southwestern ingredients are available by mail order from

Casa Moneo
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AVOCADO, GRAPEFRUIT AND ENDIVE SALAD WITH GRAPEFRUIT DRESSING

- 4 ripe avocados, peeled, pitted and sliced
- 2 pink grapefruits, peeled and sectioned
- 4 Belgian endives, trimmed
- 2 tablespoons thawed grapefruit concentrate
- 1/2 cup olive oil
- 1/2 cup chopped fresh parsley
- Salt, freshly ground pepper to taste

☐ Arrange avocado, grapefruit sections and endive leaves on each of eight salad plates.

☐ In food processor, blender or by hand, combine grapefruit concentrate, oil, parsley, salt and pepper. Drizzle over salad and serve cool or at room temperature. Serves 8.

SOUTHWEST ROAST TURKEY

- 1 12 to 14 pound turkey (preferably a fresh, non-self-basting turkey)
- Vegetable oil
- Salt
- 1/4 cup (4 tablespoons) unsalted butter
- 6 whole cloves
- 1 3-inch stick cinnamon
- 1 teaspoon whole coriander seed
- 1 teaspoon dried leaf thyme, rosemary or sage
- 1 teaspoon whole cumin seed
- 1 bay leaf
- 1 teaspoon salt
- 1/2 teaspoon freshly ground pepper
- 1 cup dry sherry or Madeira, optional
- 2 carrots, peeled and coarsely chopped
- 2 stalks celery, cut into quarters
- 1 large yellow or Spanish onion, peeled and coarsely chopped
- Approximately 2 cups chicken broth or water

☐ Remove turkey giblets from neck and body cavity and cut off wings at first joint. (You can add giblets and wing tips to the roasting pan to enrich juices, or use giblets to make giblet gravy instead of Red chili sauce.) Truss turkey with kitchen twine. Rub with oil; sprinkle lightly with salt.

☐ In a 2-quart saucepan, bring 1 cup water, butter, spices, herbs and sherry to boil.

☐ Place turkey on rack in shallow roasting pan. Strew carrots, celery, and onion around pan; add the butter-sherry mix

ure. Roast uncovered, basting every 30 ninutes for 2 hours. Tilt bird to drain ooking juices that gather in cavity. Add he 2 cups broth. Roast 2 to 2-1/2 hours onger, basting, until meat thermometer nserted in the thigh registers 180°. (*Note:* f making cornbread-chorizo dressing *recipe follows*) add it to oven the last iour of roasting if desired.)

] Transfer turkey to serving platter and et stand 10 minutes. Strain pan juices nto a saucepan and boil down if it seems oo watery. Use in dressing and sauce ecipes below. Serves 8 with leftovers.

CORNBREAD-CHORIZO DRESSING

- 1 recipe buttermilk cornbread *(recipe follows)*
- 2 pounds ground pork shoulder, bulk sausage or chorizos (*Note:* if using chorizo, remove meat from casings)
- 2 tablespoons pure powdered mild red chilies (omit if using chorizo), available in stores specializing in Mexican and Southwest foods
- 3 teaspoons ground cumin (use only 1 teaspoon if using chorizo)
- Salt, freshly ground pepper (add only if using unseasoned ground pork shoulder)
- 1/4 cup vegetable oil
- 2 medium yellow onions, chopped
- 2 red or green bell peppers, chopped
- 2 large stalks celery, chopped
- 1 teaspoon dried oregano
- 2 8-ounce cans chopped green chilies
- 2 cups chicken broth or hot water
- 1-1/2 cups piñons (pine nuts) or chopped walnuts
- 1/2 cup chopped fresh parsley
- 1/2 cup (1 stick) butter, melted
- 2 large eggs, beaten
- Salt to taste
- 6 tablespoons butter, cut into small pieces
- 1 cup basting liquid from turkey

] Crumble cornbread into large bowl nd set aside. Crumble pork, sausage or horizos into 12-inch skillet and sauté ver low heat until fat is rendered; dis- ard fat. Sprinkle with red chilies and 2 easpoons cumin. (Use only 1 teaspoon umin if using chorizo; add salt and pep- er if using unseasoned pork.) Sauté riefly over moderate heat to blend pices. Add to corn bread.

] In same skillet, heat vegetable oil over ow heat. Add onions, cover, and cook 5 inutes or until wilted. Raise heat to oderate, add bell pepper, celery, orega- o, remaining cumin (if using sausage or ork), and pepper to taste. Toss lightly 1 inute; add to sausage mixture.

] Stir in green chilies, chicken broth, ine nuts, parsley, butter, eggs and salt, ossing well after the addition of each

(Continued on page 125)

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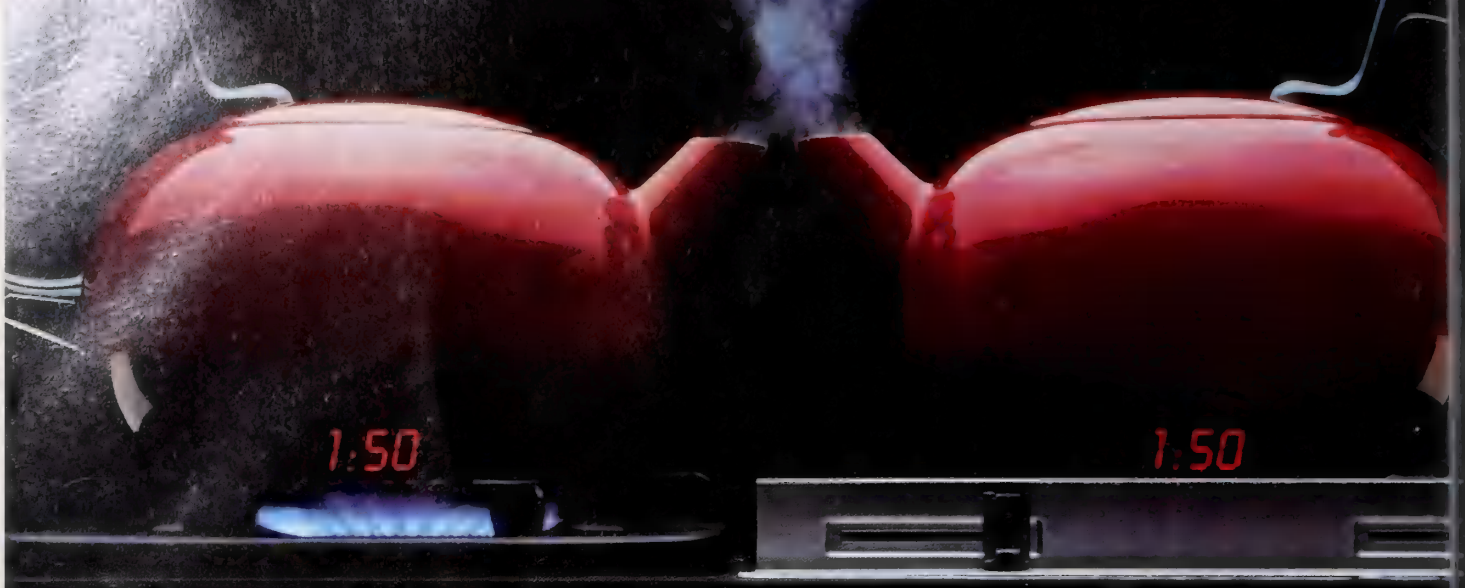
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SOUTHWESTERN THANKSGIVING

Continued from page 123

ngredient. *Note:* If making dressing ahead of time, omit eggs, refrigerate dressing; mix in eggs just before baking.

☐ Turn into a buttered 9-by-13-inch baking pan (or a 10-inch deep-dish pie plate), dot with remaining 6 tablespoons butter; cover with foil. Bake along with turkey during its last hour of roasting (or bake separately in a preheated 350° oven 1 hour). Uncover dressing, baste with turkey juices, and bake an additional 10 minutes or until nicely browned. Serve warm. Serves 12. *Note:* Leftover dressing may be reheated in a 350° oven and served warm with leftover turkey.

BUTTERMILK CORNBREAD

- 1/2 cup unsalted butter or margarine
- 1 cup yellow corn meal
- 1/3 cup whole-wheat flour
- 2/3 cup unbleached flour
- 2 teaspoons baking powder
- 1/2 teaspoon baking soda
- 1 large egg
- 1 teaspoon salt
- 1-1/3 cups buttermilk

☐ Combine all ingredients except buttermilk in food processor and process 3 seconds. Scrape down the bowl with rubber spatula, add buttermilk, and process 5 seconds more, stopping once to scrape down bowl.

☐ Pour into buttered 9-by-13-inch baking dish and bake in the upper third of preheated 425° oven 30 to 35 minutes, or until slightly brown and drawing away from the edges of the pan. If center sinks soon after you remove it from the oven, return to oven for a few minutes more. (*Note:* Blue cornmeal may be substituted for yellow cornmeal.)

RED CHILI SAUCE

- 3 tablespoons olive oil
- 1/2 large yellow onion, finely chopped
- 1 teaspoon ground cumin
- 1/4 cup pure, powdered, mild red chilies *Note:* Available in stores specializing in Mexican or Southwest foods
- 1/2 teaspoon cayenne, or more, to taste
- 2 pounds canned tomatoes, drained (reserve liquid)
- 3/4 cup blanched almonds, very finely ground
- 1 cup heavy cream
- Approximately 1 cup pan juices from turkey

☐ Heat oil in 2-quart saucepan. Add onion, cover, and cook 5 minutes over low heat until wilted. Uncover, add cumin, chilies and cayenne, and stir over low heat 1 minute; remove from heat.

☐ Puree tomatoes in food processor or blender. Add to onion mixture, cover and bring to boil. Simmer gently 5 minutes, stirring occasionally to prevent scorching. Add almonds and set aside.

☐ Just before serving, reheat sauce, stir in cream and pan juices; taste for seasoning. Serve warm as a sauce for the turkey. (If sauce seems too thick, dilute with reserved tomato juice and pan juices as needed.)



PUREED CHICK-PEAS WITH CUMIN AND LIME

- 1/2 cup olive oil
- 2 medium yellow onions, chopped
- 2 large cloves garlic, finely chopped
- 1 teaspoon oregano
- 1 teaspoon whole or ground cumin
- 1 teaspoon freshly ground pepper
- Salt to taste
- 4 14-ounce cans chick-peas, drained (or 6 cups cooked dried chick-peas)
- 3/4 cup canned chopped green chilies
- 1/2 cup heavy cream or half-and-half
- 2 tablespoons chopped fresh coriander
- 2 tablespoons chopped scallions (green part only)
- Lime wedges

☐ Heat olive oil in 12-inch skillet over moderate heat. Add onion, lower heat, and cook 5 minutes or until wilted. Uncover, return heat to moderate, stir in garlic, oregano, cumin, pepper and salt; bring to a simmer.

☐ In a food processor, process chick-peas until coarsely mashed. Stir chick-peas into onions and cook 5 minutes until chick-peas are dry and beginning to brown at edges of pan.

☐ Stir in chilies and cream; simmer 1 to 2 minutes. Remove from heat. Just before serving, garnish with coriander, scallions, and lime wedges. *Note:* Chick-peas may be prepared several hours before serving. Mixture will stiffen and darken slightly; reheat in a saucepan with a little water. Serves 8.

BRUSSELS SPROUTS WITH GREEN CHILI BUTTER

- 1-1/2 pounds Brussels sprouts (or substitute other green vegetable of choice)
- 4 ripe tomatoes, seeded and coarsely chopped
- 6 to 8 green chilies, roasted, peeled and coarsely chopped (use Anaheim, California, poblano or bell peppers)
- 1/2 cup (1 stick) butter
- 1/2 teaspoon ground cumin
- Salt, freshly ground pepper to taste
- 1/2 cup chopped fresh coriander (optional)
- 1/2 cup chopped scallions, optional

☐ Trim Brussels sprouts of outer leaves; discard stems. Cut crosswise slits into the

(Continued on page 128)

Birds Eye® celeb the Vegetable.

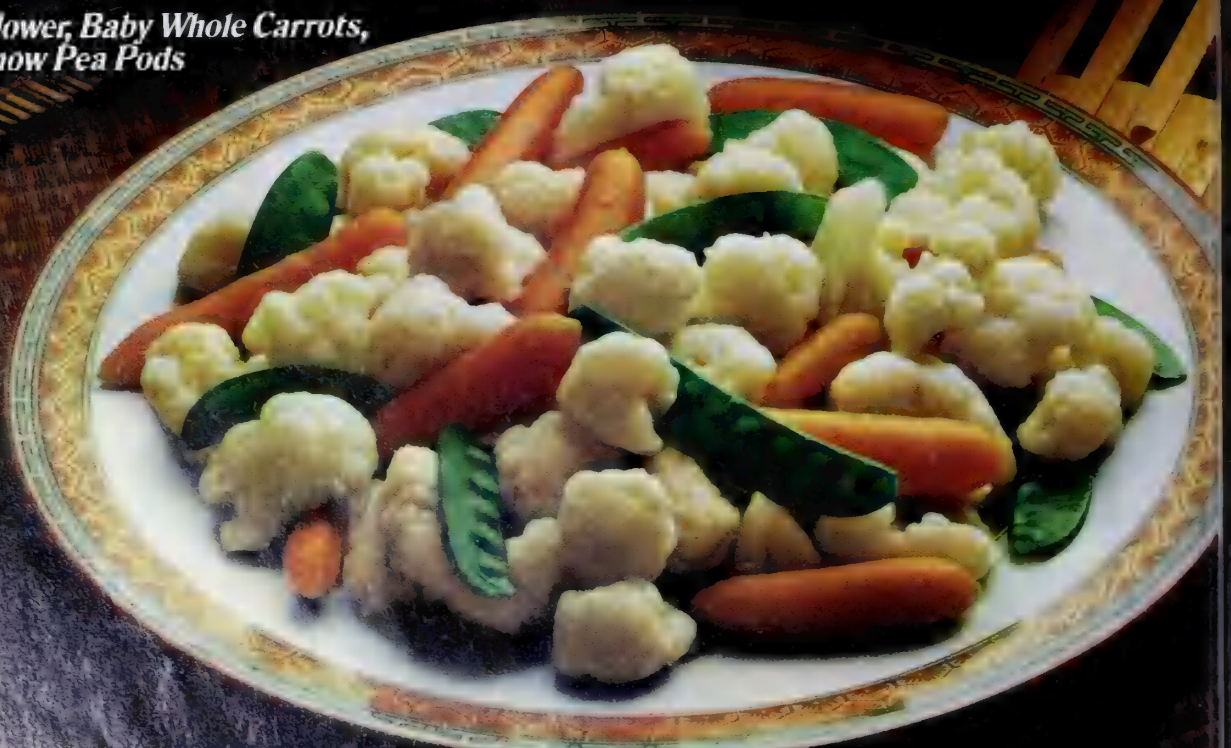


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Broccoli, Red Peppers, Bamboo Shoots & Straw Mushrooms



1 package active dry yeast
3 eggs
1/2 cup (1 stick) butter
Scant 1/8 teaspoon powdered saffron or crushed saffron threads
3 to 3-1/2 cups unbleached flou
1/2 teaspoon salt
1/2 cup sugar
1 egg yolk blended with 1 teaspoon water for glaze

☐ Mix warm water and sugar in a cup and sprinkle in yeas Set aside 10 minutes or until mixture is bubbly.

☐ Beat eggs in a bowl and set aside. Heat butter in small skille until foamy. Add saffron; off heat, swirl to mix. Cool to roon temperature; add to eggs and beat well.

☐ In separate bowl, combine 3 cups flour, salt and sugar. Ad yeast and egg mixtures; stir vigorously until dough forms slightly stiff mass. Turn onto heavily floured board and knea vigorously about 5 minutes (if dough seems sticky, graduall work in the additional 1/2 cup flour) or until elastic and oily t touch.

☐ Place in clean, lightly oiled bowl. Cover and let rise 2 hou or until doubled in bulk. Punch dough down and let rise agai until doubled.

☐ Punch dough down, turn it onto a board and knead lightl several seconds. Divide dough into 16 equal pieces and shap into balls. Place close together on an ungreased baking shee Cover lightly with a clean towel and let rise 30 minutes i warm, draft-free place.

☐ Brush carefully with egg glaze, making sure it does not ru down sides and stick to baking sheet.

☐ Bake in preheated 375° oven 12 to 15 minutes, checking after 10 minutes. (If bottoms of rolls are overbrowning, sli

SOUTHWESTERN THANKSGIVING

Continued from page 125

stem ends. Steam 20 minutes or until just barely tender.

☐ In a food procesor or by hand, chop tomatoes and chilies until very fine but not liquefied. In a large saucepan over moderate heat, heat butter until sizzling; stir in cumin; mix in tomato-chili mixture and heat through.

☐ Add Brussels sprouts and heat through. Season to taste with salt and pepper. Transfer to serving platter or bowl and garnish with coriander and scallions if desired. Serves 8.

JICAMA AND ORANGE SALAD

8 cups peeled, cubed jicama (about 1/2 large jicama)
8 oranges, peeled, sectioned and coarsely chopped
8 scallions, chopped
1/4 cup chopped fresh coriander
1/4 cup sour cream or plain yogurt
2 tablespoons lime juice
2 tablespoons vegetable oil
Pinch salt

☐ In a large bowl, mix jicama, oranges, scallions and coriander and chill several hours. Before serving, bring to room temperature. Pour off excess liquid into small bowl or jar and add remaining ingredients to this mixture. Stir or shake well, then toss with the jicama mixture just before serving. Serves 8.

SAFFRON ROLLS

1/2 cup warm water
1 tablespoon sugar





and vanilla in a small saucepan. Cook over moderate heat stirring constantly 5 to 8 minutes or until mixture thickens and coats spoon. *Note:* Do not let mixture boil or it may curdle. Remove from heat, stir in rum and vanilla. Serve Indian pudding warm, cool or chilled with pumpkin custard sauce, vanilla ice cream or sweetened whipped cream. Serves 8.

LEMON-CHEESE PIE

- Pastry for a single crust 9- or 10-inch pie
- 2 cups large-curd cottage cheese
- 3 ounces cream cheese
- 3 large eggs
- 1 cup sugar
- 2 tablespoons flour
- 1/8 teaspoon salt
- Scant 1/8 teaspoon nutmeg
- Grated zest of 1 lemon
- 6 tablespoons lemon juice
- 1/2 cup heavy cream

☐ Line 9- or 10-inch deep dish pie plate with the pastry and refrigerate at least 15 minutes.

☐ In food processor or blender, puree cottage cheese and cream cheese 3 minutes or until smooth. Add 1 whole egg, 2 egg yolks (reserve the egg whites), sugar, flour, salt and nutmeg; blend thoroughly. Add lemon zest, lemon juice and cream and mix until smooth.

☐ In a 6- to 8-cup bowl, beat 2 reserved egg whites until medium-soft peaks are formed. Fold in cheese mixture, working rapidly and carefully so egg whites do not deflate.

☐ Place pie shell on baking sheet on oven rack, then pour in filling. Bake in preheated 350° oven 1 hour or until tart is puffed, lightly browned and firm in center. Serve warm or room temperature. Serves 6 to 8.

(Continued on page 131)

nother baking sheet under the first and lower heat to 325°.) Rolls are done when golden brown and sound hollow when apped lightly on the bottom. Makes 16 rolls.

NDIAN PUDDING WITH PUMPKIN CUSTARD SAUCE

Pudding:

- ▮ cups milk
- 1 to 1-1/4 cups yellow cornmeal
- 4 large eggs
- 1 cup light or dark molasses
- 1 cup sugar
- 1 teaspoon salt
- 1 teaspoon cinnamon
- 1 teaspoon ground ginger
- 1/2 cup (1 stick) unsalted butter

Custard sauce:

- 1-1/2 cup half-and-half
- 1/2 cup solid-packed, unsweetened canned pumpkin
- 4 egg yolks
- 6 tablespoons honey
- 2 to 4 tablespoons dark rum
- 1 teaspoon vanilla

☐ In saucepan, scald 6 cups of milk; pour into top of double oiler. In separate bowl, mix 1 cup cornmeal with remaining ilk. In bottom of double boiler, bring 1 inch of water to a boil ver moderately high heat. Gradually pour cornmeal mixture nto scalded milk and set over boiling water. Cook 20 minutes irring constantly until cornmeal swells and begins to thicken. *Note:* If mixture seems thin, add additional 1/4 cup cornmeal.

☐ In food processor or blender, process eggs, molasses, sugar, alt, cinnamon and ginger 5 seconds or until just incorporated. tir into cornmeal mixture; add butter and mix thoroughly.

☐ Turn into 1-1/2 quart ovenproof bowl or soufflé dish. Bake center of preheated 325° oven 1 hour or until center is firm nd knife comes out clean when inserted in center.

☐ To make sauce, whisk together all ingredients except rum



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SOUTHWESTERN THANKSGIVING

Continued from page 129

CORIANDER CAKE WITH PECAN TOPPING

Cake:

- 1 cup unbleached flour
- 1-1/2 to 2 teaspoons ground coriander
- 1/4 teaspoon salt
- 2 eggs
- 1 cup sugar
- 1/2 teaspoon vanilla
- 1/4 cup milk
- 6 tablespoons unsalted butter, melted and cooled

Topping:

- 1 cup pecan halves, whole or coarsely chopped
- 3 tablespoons unsalted butter
- 3 tablespoons sugar
- 1 tablespoon flour
- 1 tablespoon milk

☐ In bowl, mix flour, coriander and salt; set aside. In bowl of electric mixer, beat eggs until frothy. Add sugar slowly while beating; beat 3 minutes longer or until eggs are thick and pale yellow. Beat in vanilla.

☐ Add flour mixture and milk alternately, beginning and ending with flour. Scrape down bowl and beat 1 to 2 seconds. Carefully fold in butter until well-incorporated.

☐ Turn batter into buttered and floured 8-inch cake pan and bake in preheated 350° oven 30 minutes or until lightly browned and wooden pick comes out clean when inserted in center.

☐ Five minutes before cake is done, prepare topping. Mix all topping ingredients in small saucepan, bring to a boil and quickly spread over cake. Raise heat to 425° and bake cake 5 minutes longer. Cool slightly and serve warm or room temperature. Makes 8 servings.

NEW MEXICAN PRALINES

- 1 cup sugar
- 1/2 cup dark brown sugar
- 1/2 cup milk
- 3 tablespoons unsalted butter
- 1 tablespoons corn syrup
- Pinch salt
- 2 cups pecan halves
- 1/2 teaspoon vanilla

☐ In 2-quart saucepan, combine first 6 ingredients and stir over low heat until sugar is dissolved and well-incorporated and mixture is about to come to a boil. Boil, stirring constantly 2 minutes; cover, and boil gently 3 minutes longer. Uncover and cook slowly until mixture reaches the soft ball stage (234°-240°).

☐ Off heat, let mixture cool to 200° (mixture should be the thickness of honey). Remove candy thermometer, stir in pecans and vanilla. Drop batter by tablespoons onto waxed paper. *Note:* These spread into thin patties. For chunky pralines, allow temperature to drop to 175° before adding nuts.

☐ Cool thoroughly and store at room temperature in closed container. Makes about 2 dozen.

PIÑON TILE COOKIES (pine nut cookies)

- 6 tablespoons unsalted butter, cut into 12 pieces
- 1/2 cup sugar
- 2 egg whites
- 1/3 cup flour (plus 2 tablespoons if necessary)

(Continued on page 132)

SOUTHWESTERN THANKSGIVING

Continued from page 131

Pinch salt
Grated zest of 1 lemon
1 cup piñons (pine nuts)

☐ In bowl of electric mixer combine all ingredients except 1/2 cup nuts. Beat 10 seconds, stopping once to scrape down bowl. *Note:* If mixture seems loose, add up to 2 tablespoons additional flour. Mix in remaining nuts.

☐ Drop batter by teaspoons 1-1/2 inches apart onto buttered baking sheets. Place in center of preheated 400° oven and bake 8 to 10 minutes or just until edges of cookies are golden brown but centers remain uncolored. Remove from oven; cool 2 to 3 minutes.

☐ To form a curved tile shape, cookies should be flexible but firm enough to remove with spatula without tearing. Place each cookie over a rolling pin, hold in place a few seconds, then transfer to cooling rack. Store in airtight container. Makes about 2 dozen cookies.

TURKEY AND RICE SOUP

4 tablespoons butter
1 large yellow onion, chopped
2 cloves garlic
1-1/3 cups rice
3 quarts chicken broth
1 teaspoon cumin
4 cups cooked chick-peas
2 cups cooked, diced turkey breast
8 whole canned green chilies, chopped
Pepper to taste
2 cups cubed Monterey Jack cheese
4 avocados, sliced lengthwise
1/4 cup chopped fresh coriander, scallions or jalapeño peppers (optional)

☐ Melt butter in 3-quart saucepan. Stir in onion and garlic, cover, and cook 5 minutes over low heat. Uncover, raise heat to moderate, and add rice, stirring until grains look milky or opaque. Add broth and cumin and bring to boil. Boil 25 minutes or until rice is tender. Add chick-peas, turkey, chilies and pepper. Heat through adding additional broth if soup seems too thick. Just before serving, garnish with cheese, avocado and coriander if desired. Serves 8.■



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ANTIQUES

Continued from page 38

check the joints where the crest rail (tl top back rail) merges with the stiles (tl two rear legs). Any breaks in the back a chair will show up here; this is the k pressure point. Chairs that are cracked spliced with small pieces of wood we probably not made well originally.

The difficulty, of course, is in knowin what constitutes a major repair and wh can be considered so benign that it will neither too costly to repair nor too dar aging to the value of the chair. For exar ple, it is not unusual to find the commo est Hitchcock painted chairs from tl 1830s selling for as little as $25. This tremendous value if the painted fini (almost all Hitchcock chairs were pain ed and stenciled) is in good condition the paint is desiccated, however, the a tique value of the chair is greatly dimi ished and the restoration of that fini prohibitively expensive. On the oth hand, clear finishes are usually quite ea to restore and seldom will affect the a tique value of a chair.

Reupholstering is not necessarily det mental to the value of a chair, but it c be a major cost factor in purchasing chair. The problems that may lie benea old upholstery include worm-eaten se rails and seat rails that have been chew up from previous upholsterings.

Generally, antiques dealers are the be source for antique furniture. Not on will they have the knowledge to ha examined a chair closely in search faults; they also know how these faul affect the value of a chair. Furthermor a dealer can create matched (also know as harlequin) sets. There are certain cha designs, such as my country Winds chairs that were made by the tens thousands, which can easily be expande to matched sets of eight or more. This true not just for country chairs but f sophisticated designs as well.

The quintessence of a good chair, give that it functions properly, lies in ho well the design looks in three dimension Indeed, chairs are virtually unique in th they come close to being art or, more t the point, sculpture. Given a good patir to the wood or the painted finish, a sing chairs or pair of chairs can be a positiv addition to any setting. I know that I wi never sell my country Windsors. The not only remind me of a pleasant trip had, but they are a wonderful color, we designed and superbly functional. Wh more could I ask for?■

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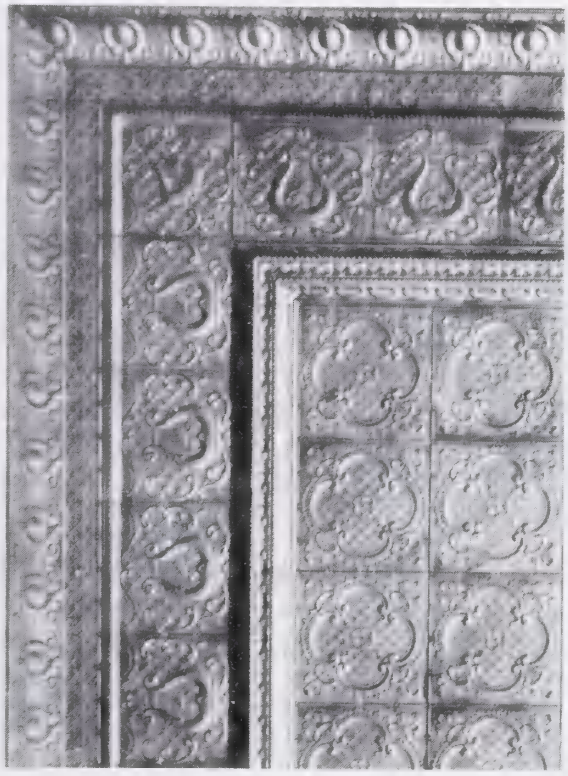
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WHERE TO FIND IT

REFURBISHING METAL IMPLEMENTS TAKES TIME: THE RESTORER OF AN IRON STAIRCASE OR A COPPER POT MUST EXERCISE THE PATIENCE AND KNOW-HOW OF THE ORIGINAL CRAFTSPERSON

by SYLVIA SUNDERLIN

Putting back in order iron or steel implements, restoring cooking utensils to usable condition and refurbishing decorative metal objects are jobs to be entrusted only to skilled craftsmen. Electroplating in silver, brass or chrome requires expert knowledge of the chemical properties of metals. Many metal refinishing procedures call for hard physical labor and little machine work. Readers are advised to allow plenty of time for any kind of metal refinishing. Replication of metal parts is a long process requiring several stages.



This turn-of-the-century ceiling was restored using molded metal plates from W.F. Norman Corp.

Abercrombie and Company, Silversmiths, Ltd., 8227 Fenton St., Silver Spring, MD 20910; (301) 585-3885—Beverle Sweitzer and her associates repair and replate all kinds of metal articles. They do silver replating and some decorative objects in chrome. Sterling repairs are a specialty, particularly the removal of dents and twists, replacement of filled bases on candlesticks and compotes. Inquire by letter or phone before sending article.

J. L. Coffaro & Sons, 3523 F. Haven Ave., Menlo Park, CA 94025; (415) 364-1449—This firm, established in the Bay area over 85 years ago, is the only one on the West Coast for retinning copper cooking ware and other copper utensils with traditional tin linings. The Coffaros use the hand process of block tinning, the hot dip method—more painstaking but with longer lasting results than other procedures. Mail orders welcome. Phone first or write, describing repairs. Enclose stamped reply envelope.

Daniel Cullity Restoration, 209 Old County Rd., East Sandwich, MA 02537; (617) 888-1147—Mr. Cullity has had 20 years experience in restoring decorative metalwork, such as inlaid metal boxes, wooden boxes with metal or mother-of-pearl inlay and ornate antique weaponry. All inquiries are welcome.

Michael J. Dotzel & Son, 402 E. 63rd St., New York, NY 10021; (212) 838-2890—This firm has one of the most diversified metal restoration services in the city. They repair and refinish all kinds of metal articles, copper, brass, pewter, steel, silver. They duplicate brass hardware and fittings, cast new sconces and arms for metal chandeliers and make lamp mountings. Phone inquiries welcome.

Benjamin Eastwood Co., 270 Marshall St., Paterson, NJ 07503; (201) 742-8700—The firm duplicates parts from missing sections or details in fencing, railings, finials and other features in ornamental ironwork. They also cast grates for old wood stoves.

Greensboro Art Foundry, 1201 Park Terrace, Greensboro, NC 27403; (919) 299-0106—Bill Keen and associates restore, repair and duplicate original brass, bronze or cast iron sculpture, matching missing parts that can be sand-cast. They also make life-size reproductions of statuary. Free brochure on request.

W. F. Norman Corp., PO Box 323, Nevada, MO 64772; (417) 667-5552—This firm manufactures metal plate components for ornamental tin ceilings from dies first cast by its founders 80 years ago. Hundreds of different patterns can be assembled for restoring turn-of-the-century tin ceilings and borders. Catalog, $3.

Poly Plate Co., PO Box 496, Whitingville, MA 01588; (617) 234-7367—Formerly The Polishing Shop, this small firm has expanded its metal repair and refinishing operations to include plating in brass, copper and zinc. They will refinish fireplace fenders and tools, brass beds, chandeliers, copper wash boilers. Mail orders welcome. Inquire first.

Retinning and Copper Repair, 525 W. 26th St., New York, NY 10001; (212) 244-4896—Antique or well-used copper cooking pots are retinned by the traditional hot dip or tin block process, resulting in a thicker, sturdier coating, longer resistant to gouging. Mary Ann Miles's craftsmen also polish and repair antique brass or copper chandeliers and sconces, remove dents from copperware and make tin liners for receptacles, such as window boxes. Inquire first before sending.

Wittkamp & Sons Wrought Iron Works, 41 South St., Danbury, CT 06810; (203) 748-4957—Restoration of cast or wrought iron in public buildings or private residences is the firm specialty, such as repairs to staircases, fencing, gates, fountains and other iron objects. On-site restorations as far as the Midwest. Phone inquiries welcome.■

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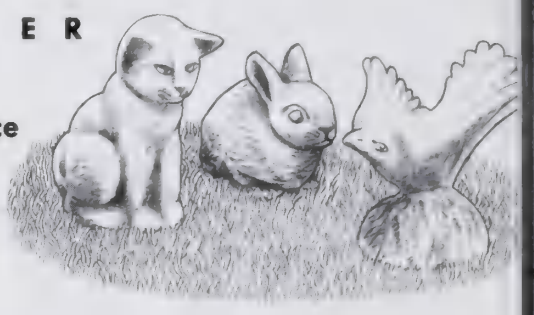
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GARDEN GUIDE

NOVEMBER

Select from among this year's abundance of "color catalogs bursting with gifts for gardeners"



By KEN DRUSE

It's always easy to think of gifts for the hobbyists on your holiday shopping list, and gardeners are the easiest of all. Favorite tools wear out and must be replaced, and you can always squeeze an orchid or two into the window garden. But in the past it was a little difficult to locate perfect presents. By November, garden centers had closed or given space over to tree decorations. With the recent growth in popularity of our favorite pastime comes a host of color catalogs bursting with gifts for gardeners. There's plenty of time to write or call for catalogs and find that extra-special gift for special friends.

Brookstone boasts "hard to find tools." Responding to demand, they now offer gardening products in a special section of their catalogs. This year, along with lifelike owl scarecrows and three-wheeled garden chairs, they are specializing in irrigation. Soaker hoses, drip lines and valves help to water the garden; timers make it automatic. *Smith and Hawken* started importing English shovels and garden forks several years ago, and they still have the best selection. Now heavy-duty spades and forks come in smaller sizes that make thoughtful gifts for women gardeners. They are also importing Japanese gardening and carpentry tools that are inexpensive and as beautiful to hang on the potting shed wall as they are useful in the garden. A new company, *Green River Tools*, sells products for serious gardeners. They offer several wheelbarrows that can tackle the heaviest task, and their German birdhouses are the finest I have ever see

On the lighter side, two catalo specialize in products that enhan the look of the garden. *David Ka* special "Garden and Gift" catal takes the softer approach to enjoyi the outdoors. Patio oil lanterns a just what I've been looking for. At metal stakes, the lanterns have han some hurricane-lamp wind guard Topiary animal forms come wi creeping fig already started on spha num moss-filled frames. They also c fer the "mini-pruner," an extreme hard to find, super-sharp clipper, ar stone garden pets *(above)*.

Gardener's Eden has several iten for pure pleasure. Floating duc shaped candles will enliven any poo side party. Plastic garden clogs a both bright and beautiful; they al stock goatskin garden gloves.

It is not often that something real new comes on the market, but th year all these catalog companies a importing items from *Gardena*. I ca think of no better gift than a start set of these fine watering product They are well made and durable (o recently survived being run over b the car). Instant connectors allow yo to change hoses or attachments in se onds. A good selection would be se eral male and female connectors, sprayer and perhaps the water wan with feeding unit and fertilizer tablet Every year you could add some ne products (car washer with soap table for example), or stuff a stocking wit more connectors. I just bought the battery-operated water computer an completely automated the greenhous irrigation.■

PAUL RICHER

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TRAVEL

Continued from page 55

years ago as a rest and recreation center for French soldiers serving in Mexico under Emperor Maximilian. The two-story blue and white manor house, Hotel Relais de la Grande Soufrière, is on a knoll at St. Claude on the mountainous island of Basse-Terre. This is a peaceful place if you don't hanker after the beach.

The manor house's 14 duplex units consist of high-ceilinged sitting rooms with beams brightened by toile drapes and matching fabric on the walls and upstairs bedrooms. Food is served in the atmosphere of a private home in the colonial dining room and on the veranda. Lunch here makes a suitable break for visitors exploring the nearby Parc Naturel with its rain forests and waterfalls.

Grand-Terre is the island of the old sugar estates, many now in ruins, but among plantation houses worth looking at for their architectural style is Le Moule, although it is private and visitors are not admitted. The two-story home, with its dormer windows and shutters and a veranda of fine ironwork circling the entire upper floor, blends French, Victorian and West Indian touches.

At La Pecherie on the waterfront at St. François a menu that often includes lo lobster and fresh grilled fish is served i stone house dating to the 1700s.

Worth noting: Caribbean Indian rel are exhibited at the Edgar Clerc Arch logical Museum in Le Moule (open 10: A.M. to 6:30 P.M. daily, except Tuesda

St. Martin

This is the French side of the isla shared with the Dutch Sint Maart There is no formal border; you sim pass a stone marker as you drive Marigot, the fishing and market port, tains a raffish French charm. Here, elsewhere, you'll see surviving har carved wood lacework on the galleries some homes. In contrast the new mari fringed by boutiques, suggests a conte porary French yachting harbor.

Marigot has many restaurants, but o that can be combined with a 10-minu stroll from the port is the new Châte Charron restaurant at the rebuilt Gra St. Martin Hotel and Beach Resort the edge of the town. It's reached walking past modest homes on a cou of narrow, leafy lanes that, fortunat for evening strollers, now have str lights. The restaurant offers a substant menu that includes lobster, crab, r snapper and escargot. Among the wir are some from the owner's vineyard France—the Château Charron.

Among other hotels is one of the m expensive in the Caribbean—the seclud aerie of La Samanna. This elegant hic away has apartments and villas and much admired restaurant.

Worth noting: The little town of Gra Case is a restaurant row. About 20 eati places are cheek by jowl along the ma street, one side overlooking the sea.

DANISH SURPRISES

U.S. Virgin Islands

Although St. Thomas, St. John and S Croix became U.S. territories in 191 efforts to revive interest in the Dani heritage are always underway. Many the lovely Danish colonial buildings Charlotte Amalie and Christiansted ha been spruced up and put to good use hotels, restaurants and art centers. Go ernment houses have also been restorec

Of the islands, St. Croix offers t greatest variety of architecture, much it preserved as part of a National Histor Site. That elegant building on the wate front was the Danish customs hous which you can now tour with a pa service brochure in hand, and the whc

(Continued on page 14



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TRAVEL

Continued from page 138

history of the islands is set out with clarity at the Steeple Building, the restored first Lutheran Church, c. 1750.

If you would like to follow in the footsteps of royalty there's a welcoming staircase at Government House that you can climb when there is no official function on. But the pride and joy of the St. Croix Landmarks Society is Whim Great House. This plantation-museum shows the way of life more than a century ago when sugar was king. The house is sumptuously furnished, with a magnificent dining table set with Bing and Grøndahl and cabinets full of china treasures.

The gift shop offers a wide variety of local craft items from painted pottery to bags of raw sugar. In the grounds are a watch house, cook house and a working windmill. Open house island tours are held every Wednesday (9 A.M. to noon) in February and the first two weeks of March, offering a chance to see several lovely homes and plantation restorations.

The best known resort on the island, Buccaneer Hotel and Beach Club, has been, over the years a hospice, a French great house, a sugar factory, a cotton plantation and a ranch. The core of the house still stands, and the terrace is a fine spot to enjoy a piña colada.

Across the island at Frederiksted, Barbara McConnell's place is a traditional restaurant in a stately mansion that has been "the place to go" for some 20 years.

The handful of historic sites on St. Thomas are crowded into downtown Charlotte Amalie. Once you have admired the outside of Government House for its wrought-iron decorated balconies, head out for Jim Tillett's silk screen workshop at Tillett Gardens Estate Tutu. Everything here, by Jim and other artists, is made on the island.

On Thanksgiving weekend the garden is turned into an Arts Alive Festival with artisans selling their wares and native food and entertainment. Another fair is held late in March, a third in August.

Worth noting: When cruise ships are twinkling with lights in Charlotte Amalie's harbor, choose a spot like the terraces at Au Bon Vivant or Harbor View in town or Mafolie (800 feet up in the hills) to enjoy good food with a view.■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded contact resource or House Beautiful Re Service, 1700 Broadway, New York, NY 100 All prices are approximate.

HB MARKETPLACE

●*Pages 14 and 15:* **Delta 26" television/receiver** tor #TT9000YQ—Quasar (M), 9401 W. Grand Franklin Park, IL. (60131) **Stereo Progression IV** pact component system Pro600; compact disc pl PDX700—Pioneer Inc. (M), PO Box 1720, Beach, CA 90801. **Lounge chair**—Gallery of Ar Arts (T, R), 24 W. 57th St., NY 10019. VX308 **Video Camera**—Olympus Corporation (M), Cons Products Group, Crossways Park, Woodbury, 11797. **VCR** #VT-87A—Hitachi Sales Corpor (M), 401 W. Artesia Blvd., Compton, CA 90220. **table**—Ligne Rosset (T), 200 Lexington Ave., 10016. **Color video camera** #CLC020-RCA (M). sumer Communications, 600 North Sherman Dr., anapolis, IN (46201); available from all RCA de **Lee Bailey vase**—Henri Bendel (R), 10 W. 57t NY 10019. *Small picture:* **Triangular table**—Furr of the 20th Century (T), 227 W. 17th St., NY 1 **Micro-cassette recorder** #S911; **camera**—Olyı (M), Crossways Park, Woodbury, NY 11797. **sion components:** 3.7-inch KX-4200 **monitor,** 4200 **tuner**—Sony (M), Sony Corporation, Sony Park Ridge, NJ 07656. **Desk lamp**—Light/Inc. 1162 Second Ave., NY 10021. **Clock**, postage p Dapy (R), 431 W. Broadway, NY 10012. **PenW #RP-K400 typewriter**—Panasonic (M), One sonic Way, Secaucus, NJ 07094. **Touchtone/r phone** #5500—AT&T (M), 5 Woodhollow Rd., sippany, NJ 07054. **Clock radio #320**—Proton 737 W. Artesia Blvd., Compton, Ca 90220.

HB LOOKOUT

●*Page 22:* **Beehive lamp** with lacquered parch shade, 21 inches high—Lang-Levin Studios, 1273 chandise Mart, Chicago, IL 60654. **Ceramic lamp** with roof that lifts off, plus postage—La Bou de Marie Claire, (R) 823 Madison Ave., NY 1 **Howard Kavinsky and Jeff Madeen's lamp,** 18 i high, plus shipping—Howard Kavinsky, 671 N. S mon, Chicago, IL 60622. **Carmen Spera's Mi floor lamp,** $1,800—Art et Industrie (R), 594 B way, NY 10012.

●*Page 33-(right):* Elizabeth MacDonald, Box Bridgewater, CT 06752. *Sources for Ms. MacDor work:* **America House** (R), 24 Washington Ave., fly, NJ 07670. **Brookfield Sono Crafts Complex** Washington St., South Norwalk, CT 06854. **Brook Crafts Center** (R), Junction of Routes 7 and 25, B field, CT 06804. **The Carr Gallery** (R), 807 thorne, Houston, TX 77006. **Handcrafter Gallery** 227 Galisteo St., Santa Fe, New Mexico 87501. **McLeod Gallery** (R), St. Armands Circle, Sarasot 33577. **Netsky** (R), 3017 Grand Ave., Coconut G FL 33135. **Silvermine Gallery** (R), 1037 Silver Road, New Canaan, CT 06840.

AT HOME WITH ANTIQUES

●*Page 37-(top):* **Chinoiserie Damask #47904 fabr** Chippendale armchair, 74 percent silk/25 percent ton from Cowtan & Tout—Cowtan & Tout (T), Third Ave., NY 10022. *Bottom (left to right):* **Wi chair**—Kentshire Galleries Ltd. (T), 37 E. 12th St. 10003. **Chemin de Fer #31969/19 fabric** on Chip dale armchair, 100 percent cotton, turquoise— ence House (T), 979 Third Ave., NY 10022. **d'Etoile #190031, fabric** on Georgian style Chip

(Continued on page



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Pictured here: The **Thomas Jefferson** from Howard Miller's "Signature Series."

PRODUCT INFORMATION

Continued from page 140

dale armchair, 100 percent cotton chintz, blue—Quadrille (T), 979 Third Ave., NY 10022. **Needlepoint rug,** 6 x 9 feet—Rosecore (T), 979 Third Ave., NY 10022. **Botanical prints**—J. Pocker (T, R), 824 Lexington Ave., NY 10021. **All chairs,** Kentshire Galleries Ltd., 37 E. 12th St., NY 10003.

ENGLISH COUNTRY STYLE

●*Cover Designer:* Mario Buatta (T), 120 E. 80th St., NY 10021. **Victoria fabric** for window treatment and **Melanie pillow fabric** for pillow both designed by Mario Buatta, 100 percent cotton glazed Scotchgarded® chintz, 54 inches wide. **Quadrille upholstery fabric** by Jay Yang for Valdese Weavers, 46 percent cotton/54 percent spun rayon, crimson—Fabriyaz (M), 41 Madison Ave., NY 10010. **Butler's tray table** #730, **armchair** #945, **round lamp table** #779, **Chippendale camelback sofa** #782—Harden Furniture (M), McConnellsville, NY 13401. **Red and white country stripe fabric** #99475-2 on armchair, 57 percent cotton/43 percent linen—Scalamandré (T), 950 Third Ave., NY 10022. **Chinese-panelled screen and Regency ebonized table** with inset needlepoint top, c. 1810—Kentshire Galleries Ltd. (T), 37 E. 12th St., NY 10003. **Silk throw**—Mabel's (R), 1046 Madison Ave., NY. **Blackamoor**—John Rosselli (T), 255 E. 72nd St., NY 10021. **Green majolica covered tureen, crewel bird picture**—Bardith Ltd. (R, T), 901 Madison Ave., NY 10021. **Brass candlesticks**—Don Abarbanel at Lewis and Wilson (R, T), Box 345 East Main St., Ashley Falls, MA 01222. **Twisted glass column lamp, Bessarabian Kilim,** c. 1880—Valley House Antiques (R, T), 182 Birch Hill Rd., Locust Valley, NY 11560. **Gandy Welsh pitcher**—Three Ravens Antiques (R, T), Main St., Box 677, Salisbury, CT 06068. **Dog painting**—Trevor Potts Antiques (R, T), 1011 Lexington Ave., NY 10021. **Red tin tea caddy**—Russell Carrell (R, T), Salisbury, CT 06068. *Designer:* Mario Buatta, 120 E. 80th St., NY 10021.

●*Opener and pages 58 to 63:* **All upholstered pieces of furniture**—Harden Furniture (M), McConnellsville, NY 13401. **Love seat** #6009, 61 inches long; **wing chair** #175; **club chairs** #4010, **footrest** #4020; **drop leaf end table** #733, Georgetown finish; **mirror** #714. **Quadrille fabric on love seat** by Jay Yang for Valdese Weavers, 46 percent cotton/54 percent spun rayon, crimson; **Melanie** in chestnut on wing, club chairs, footrest; **Victoria** in lacquer for window treatment; fabrics by Mario Buatta. All 100 percent cotton glazed chintz, 54 inches wide and protected by Scotchgard® finish, available at Lord & Taylor (R), Lord & Taylor, Fifth Avenue at 39th St., NY 10018. Fabriyaz (M), 41 Madison Ave., NY 10010. **Window treatment** executed by Flemming Hegner (T), 6026 Monroe Place, NJ 07093. **Antique papier-mâché armchair,** c. 1840 *(foreground).* **Red Rose needlepoint rug, paisley shawl, brown marble urn lamp, black card shade**—Valley House Antiques Inc. (R, T), 182 Birch Hill Road, Locust Valley, NY 11560. **Black ebony octagonal table with twisted base, gold rope twist foot stool, tole coal scuttle, birdcage, Regency open armchair,** c. 1810—Kentshire Galleries Ltd. (T, R), 37 East 12th St., NY 10003. **Bessarabian rug, papier-mâché tray table, needlepoint foot stool, large needlepoint pillow**—Trevor Potts Antiques (R, T), 1011 Lexington Ave., NY 10021. **Regency caned and lacquered English slipper chair,** c. 1810—Philip Colleck (T, R), 830 Broadway, NY 10003. **English Regency yew and laburnum wood arm chair, 19th-c. English painted tole chestnut warmers with lids**—H.M. Luther Inc. Antiques (R, T), 61 E. 11th St., NY 10003. **Early 19th-c. Chinese black lacquer stool** with painted decoration—George Balot Inc. (R,T), 67 E. 11th St., NY 10003. **Needlepoint pillows, red needlepoint pin cushion**—J. Garvin Mecking Inc. (R, T), 72 E. 11th St., NY 10003. **Fireplace screen, andirons, broom, tools**—Danny Alessandro Ltd. (1156 Second Ave., NY 10021. **Hurricane lamps w chinoiserie bronze bases**—Marvin Alexander Inc. (315 E. 62nd St., NY 10021. **Regency style wall bra ets, Louis XVI bouillotte lamp, cabbage tureen, pl on coffee table**—Old Versailles Inc. (T), 315 E. 62 St., NY 10021. **Chinese lacquered tilt-top table, gr striped needlepoint pillow**—Florian Papp (R, T), Madison Ave., NY 10021. **Ceramic fruit and sm framed print**—Good and Hutchinson Associates T), Star Route, Box 147, Tolland, MA 01034. **Stew needlework picture, small trompe l'oeil picture mantel**—Don Abarbanel at Lewis and Wilson (R, Box 345 E. Main St., Ashley Falls, MA 01222. **Pai small transferware dishes; small, red, round pain box, paper box**—Russell Carrell (R, T), Salisbury, 06068. **Glass and ormolu basket on mantel, soft pa pea fowl cup and saucer**—Three Ravens Antiques T), Main St., Box 677, Salisbury, CT 06068. *Bott left:* **Pair of fruit watercolors**—Bardith (R, T), Madison Ave., NY 10021. **Black Chinese ginger lamp**—Marvin Alexander (T), 315 E. 62nd St., 10021. **Pink and green cabbage covered dish**—Old V sailles (T), 330 E. 75th St., NY. **Antique honey-comb pattern quilt**—on bottom Diane Love (R, T), 851 M ison Ave., NY 10021. **Antique honey-combed patt quilt** on top—J. Garvin Mecking Inc. (R, T), 72 11th St., NY 10003. **Oriental black lacquered tea c dy**—Russell Carrell (R, T), Salisbury, CT 060 **Chalkware poodle**—Three Ravens Antiques (R, Box 677, Main St., Salisbury, CT 06068. **Red pho** Krone-A-Phone by Krone (M) 503 Danbury Rd., W ton, CT (available at major dept. stores).

●*Pages 60 and 61:* **Charlotte window treatment fab Victoria lining fabric both 100 percent cotton gla chintz,** menthe, designed by Mario Buatta; **Highl Solid linen** by Jay Yang on upholstered dining ch **Papaya; contrast welting, Cornflower**—Fabriyaz (41 Madison Ave., NY 10010. **Trimming/#FL189 on window treatment**—Scalamandre (T), 950 Th Ave., NY 10021. **Polished cotton edging chi #558**—Adobe—Norbar Fabrics (M), PO Box 6 Deer Park, NY 11729. **Pheasant painting**—Kentsh Galleries Ltd. (R, T), 37 E. 12th St., NY 10003. **Deco wall sconces**—Marvin Alexander Inc. (T), 315 62nd St., NY 10021. **Luneville plate on sideboar** Three Ravens Antiques (R, T), Main St., Box 6 Salisbury, CT 06068. **Sideboard** #511, Georgeto finish, **open-arm dining chairs** #167 in scrubbed fin from Harden Furniture (M). **Blue tin tea caddy** Russell Carrell (R, T), Salisbury, CT 06068. **Pair green decanters**—Good and Hutchinson Associates T), Star Route, Box 147, Tolland, MA 01034. **Fl ware**—Baccarat (R), 55 E. 57th St., NY 10021. **Sc tureen** *(centerpiece)*—The Mediterranean Shop 876 Madison Ave., NY 10021. **Green Perrier glas** from Jenny B. Goode, Lexington & 82nd St., NY, *Bottom right:* **Adirondack settee**—Tom Ballan Inc. 1148 Second Ave., NY 10021. **Twig chairs**—J. Gar Mecking (T), 72 E. 11th St., NY 10003. **Antique gre plant stands**—H.M. Luther (T), 61 E. 11th St., 10003. **Striped throw**—Mabel's (R), 1046 Madis Ave., NY 10021. **Pamela skirted table fabric** by Ma Buatta, Apricot—Fabriyaz (M), 41 Madison Ave., 10010. **Pair of Hitchcock child's chairs**—F. Rus Lyons II (R, T), Route 7A, Ashley Falls, MA 012 **Wooden cow** on table—Blue Cottage (R), Kent Stati Square, Kent, CT (203) 927-3293.

●*Pages 62 and 63:* **Pair of upholstered stuffed ba club chairs** #904, **scrubbed finished chest of dra ers**—Harden Furniture (M), McConnellsville, 13401. **Nancy,** 100 percent cotton glazed chintz signed by Mario Buatta, **Upholstered chairs, hea board, dust ruffle; "Nancy" dove, Highland Solid lin** by Jay Yang, **Papaya for table skirt; Victoria** percent cotton glazed chintz fabric in Porcelain window seat cushion designed by Mario Buatta—F briyaz (M), 41 Madison Ave., NY 10010. **Bed-Biltmo** mattress and box spring by Charles P. Rogers—Kle sleep, 170 5th Ave., NY 10010. **Bedhanging fab #33750**—Greeff Fabrics (T), 155 E. 56th St., 10021. **Siam Braid #90334-790 white linen**—on ski ed table—Brunschwig & Fils (T), 979 Third Ave., 10022. **Beauvais Two color Viking width #3 ribb edging on chair skirts**—Hyman Hendler (R), 67

(Continued on page 14

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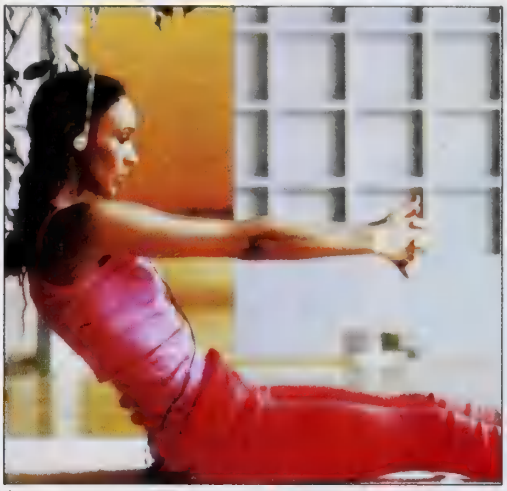
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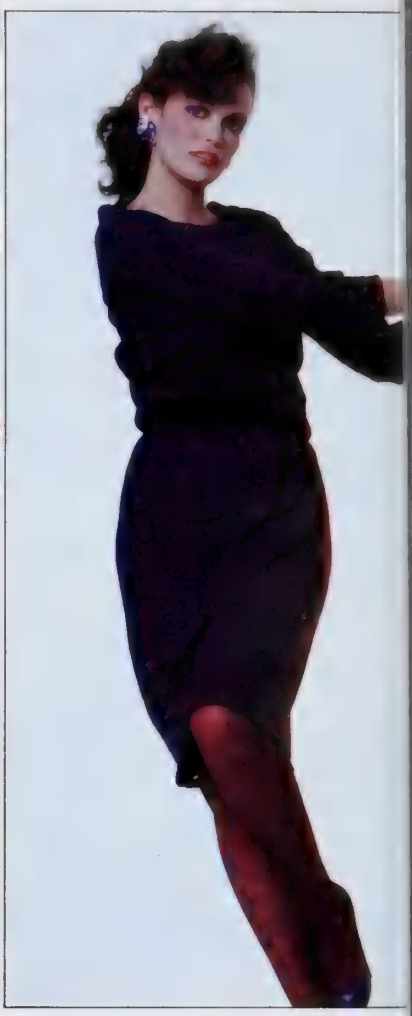
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RODUCT INFORMATION

Continued from page 142

h St., NY 10016. **French Blue #31H2107 contrast ting on headboard and dustruffle**—Waverly (R, T), Madison Ave., NY 10021. **Garden of Eden rug,** 4 by eet; **Jack Russell dog, peach and white striped ow**—Mabel's (R), 1046 Madison Ave., NY 10021. **:carat lamp**—Marvin Alexander Inc. (T), 315 E. id St., NY 10021. **Bamboo bench**—J. Garvin Meck- (T), 72 E. 11th St., NY 10003. **Adam giltwood ror,** c. 1770—Kentshire Galleries Ltd. (T), 37 E. h St., NY 10003. **Small round bull's-eye** mirror—vor Potts Antiques (R, T), 1011 Lexington Ave., 10021. **All bedding:** sheets, pillowcases, shams, cover—Pratesi (R), 829 Madison Ave., NY 10021. **r of small porcelain poodles** with baskets, **Stafford- re female spaniel,** *Bottom left:* **Derby botanical loz- e dish** on dresser—Bardith (R, T), 901 Madison e., NY 10021. **Cabbage plate, etched glass**—Don arbanel at Lewis and Wilson (R), PO Box 345, E. in St., Ashley Falls, MA 01222. **Pair of French nts**—Three Ravens Antiques (R), Main St., PO Box , Salisbury, CT 06068. **Ceramic French heart boxes, amic bunny on dresser, paper letter box, stationery ses, invitation holder**—The Mediterranean Shop , 876 Madison Ave., NY 10021. **Silver picture mes**—R. Brooke Ltd. (R), 138 ½ E. 80th St., NY 021. **Quilted cat on chair**—Blue Cottage (R), Kent tion Square, Kent, CT. **Phone**-Krone-A-Phone (M) one-A-Phone (M) 503 Danbury Rd., Wilton, CT 397 (available at major department stores).

E DISCREET CHARM OF AN ENGLISH HOUSE

Pages 65: **Yellow Moire #7036/02 wallpaper**—Cole- & Fowler (R), 39 Brooke St., London WI, England -01-493-2231); Clarence House (T), 979 Third Ave., 10022.

Pages 68 and 69: **Pink Grantly wallpaper** and **Pink rder** designed by Jane Churchill Ltd. (R), 137 ane St., London, England SWI; write for US avail- lity. **Carnation Print #729093 glazed drapery fab-** 100 percent cotton, 54 inches wide, 18 inches eat—Lee-Jofa (T), 979 Third Ave., NY 10022; arles Hammond (R) London, England 44-01-235- 51. **Print Room borders** in bath—Nigel Millwald). National Trust, Western Way, Melksham, Wilt- re, England SN12-8DZ; write for more information.

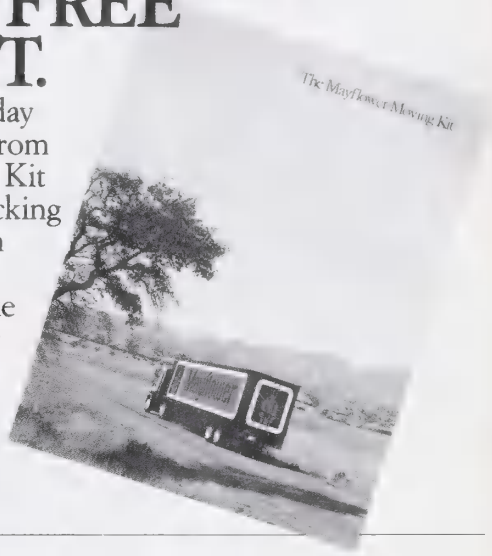
ILDING THE AMERICAN DREAM

Pages 70 and 71: **Architect:** Robert A.M. Stern Ar- tects, Stephen Falatko, Project Architect, 211 West t St., NY 10023. 212/799-9690 **Developer:** Copper- g Corporation, Sanford Nalitt, Principal, Charles uavella, Project Architect, Joan Evans, Project Inte- r Designer, 79 Flagg Court, Staten Island, NY 04; 718/667-2000. **Landscape architects:** Bradford Greene, 62 Potter Avenue, Staten Island, NY 14; Michael Stasi, Stasi Landscaping Inc., Box 372, Englishtown Road, Jamesburg, NJ 08831. **Contrac-** Sukar Construction Inc., GPO Box W, Staten nd, NY 10314. **Size of house:** 4,970 square feet. **e of lot:** 12,162 square feet. **Exterior:** Reinforced ncrete foundation with all wood framing. Walls, ne and stucco on concrete and wood. **Roof, Super-** te–Suprador Mfg. Corp. (M), PO Box 908, Rye, NY 80. **Stucco-colored paints and stains**—Loftus oud (R), 200 Hillside Ave., Staten Island, NY 04. Insulation: Fiberglass batts (walls, floors, ceil-). **Custom casement windows** by Woodco—Woodco rp (M), 3323 Patterson Plank Road, North Bergen, 07047. **Solid wood doors**—Morgan Combustion gineering Inc. (M), PO Box 2446, Oshkosh, WI 03. **Interior:** Walls and ceilings, gypsum wallboard. **ints**—Benjamin Moore (M), Chestnut Ridge Road, ontvale, NJ 07645. **Oak floors**—Hoboken Wood ors (M), 100 Willow St., East Rutherford, NJ 073. **Finish on floors**—Anderson's Floor Sanding & finishing (R), 486 Henderson Ave., Staten Island, 10310. **Moldings**—Dykes Lumber Co., (M), 1901 k Ave., Weehawken, NJ 07087. **Fireplace, marble round and hearth**—Marino Tile Co. (M), 200 Rhine

(Continued on page 148)

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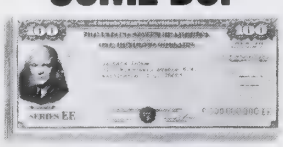
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Continued from page 147

Ave., Staten Island, NY 01304, Morgan Combustion Engineering Inc. (M), PO Box 2446, Oshkosh, WI 54903. **Hardware**—Baldwin Hardware Mfg. Corp., (M), 841 Wyomissing Blvd., PO Box 82, Reading, PA 19603.

● *Pages 72 and 73:* **Sisal rug,** 12 by 9 feet, natural—Stark (T), 979 Third Ave., NY 10022. **Sofa** #1289-89, **chair** #4057, **ottoman** #5000—Tomlinson Furniture (M), 819 Herman Court, PO Box 2408, High Point, NC 27263. **Ottoman Texture #339.00-31 white cotton/rayon fabric** on sofa; **Blue chintz border** #6571.01 CL 575 on sofa; **Roses and Pansies #66071.01 glazed chintz** on armchair and ottoman, CL ROSE on White; **cabana stripe chintz** #78539.04 on pillow, 100 percent cotton, grey/white; **New Durtal moiré** #60189.01 on pillows, **rope trim** #90457, green; **Clementine fringe trim** #90436, color #2—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Coffee table** #KMLP-357B, teakwood; **side table** #KMLP-609, teakwood—Karl Mann (T), 232 E. 59th St., NY 10022. **Baskets**—Adele Lewis (T), 101 W. 28th St., NY 10001. **Needlepoint pillows, yellow papier-mâché bucket**—Trevor Potts (R), 1011 Lexington Ave., NY 10021. **Grissailles painting** with musical motif, one of a pair—David-Barrett Inc. (T), 979 Third Ave., NY 10022. **Faux whale bone candlesticks, blue and white porcelains, pair of pickled brackets, turquoise wig stands on brackets, green leaf plate, white lamp**—John Rosselli (R,T), 255 E. 72nd St., NY 10021. **Scandinavian round pine table** #6180, c. 1820—J. Garvin Mecking (R), 72 E. 11th St., NY 10003. **Urn prints**—Valley House Antiques (R), 182 Birch Hill Rd., Locust Valley, NY 11560. **Larger prints, Piranesi, Scenes of Rome**—Florence de Dampierre (R), 16 E. 78th St., NY 10021. **Indonesian 19th-c. planter's chair** with ivory inlay and cane seat—Roundtree (T), 1142 Second Ave., NY 10021. **Mirror with painted scene, mantel plaque** with original surrounding wood, English, c. 1830-1845—Tom Ballan Antiques (T), 1148 Second Ave., NY 10021.

● *Page 73:* **Prints, Piranesi, Scenes of Rome**—Florence de Dampierre, 16 E. 78th St., NY 10021. **Pale green upholstered confidant lion's head settee** #P-6137, fruitwood (reproduction); **large pier glass,** late 18th c.—Trevor Potts (R), 1011 Lexington Ave., NY 10021. **Needlepoint rug,** 6 by 9 feet—Rosecore (T), 979 Third Ave., NY 10022.

WEAVING AMERICAN INDIAN TRADITIONS

● *Pages 76 and 77:* **Pinion sheer #7412/01 fabric,** old ivory; **Indian paintbrush #2185/01 fabric,** ochre, both Terra Nova collection—Jack Lenor Larsen Inc. (T), 41 E. 11th St., NY 10003.

● *Page 78:* **Saltillo 9433/03 fabric,** desert rose; **Chief's cloth #8490/03,** red earth, both Terra Nova collection—Jack Lenor Larsen Inc. (T), 41 E. 11th St., NY 10003.

● *Page 79:* **River Song sheets, pillow cases, comforter,** 100 percent Icelandic wool blanket; **Cimarron 100 percent cotton towel; Mayan throw,** 100 percent cotton jacquard with herringbone pattern; **Micmac, 100 percent cotton friction towel; Talisman** upholstery fabric #2184/02 on banquette, **Painted plains** #9428/01, **Sweetgrass** on pillow, **Potlatch** #9429/01, **Sweetgrass** all Terra Nova designs—Jack Lenor Larsen Inc. (T), 41 E. 11th St., NY 10003. Experience the luxury of the new fall-winter bed and bath collection from Martex shown in 24 page color brochure, $1-Westpoint Pepperill Consumer Products Division, Public Relations, 1221 Avenue of the Americas, New York 10020. **Andes fine china** with aqua trim, 20 pieces for four, $140; **Navarro stainless steel flatware** with dishwasher-safe handles, five-piece place setting, **glassware, tablecloth, napkins,** all Terra Nova collection—Mikasa (M), 1 Gilbert Drive, Secaucus, NJ 07094.

CAROL ANTHONY'S LANDSCAPE

● *Page 81:* **Parquet deck** constructed by Jack Johnson, Washington, CT. **Outhouse** redesigned by Tommy Simpson and Missy Stevens (R), Nichols Hill Road, Washington, CT 06793. **Construction on house and barn** by Bob Nicholas, New Preston, CT.

● *Pages 82 and 83:* **Palladian window**—United H Wrecking (R), 328 Selleck St., Stamford, CT 06 **Canoe** owned and lent by Carol and James Woo Boulders Inn (R), Route 45, New Preston, CT 067

● *Page 84:* **English pine armoire**—Don Linsley tiques (T,R), Route 202, Litchfield, CT 06759. **Wa color** above clock in kitchen—George Grammer 126 E. 24th St., NY 10010. **Porcelain pedestal sin** United House Wrecking (R), 328 Selleck St., Stamf CT 06902. **Lace curtains** in bath—Worldly Goods 19 Purchase St., Rye, NY 10580. **White porcelain lets**—Natkiel Potters (T,R), Hill Center, NH. **Plat** Church Street Trading Co. (R), 19 Church St., Milford, CT 06776. **Ceramic pieces** by Elizabeth N Donald (R), Box 205, Bridgewater, CT 06752. *Anthony's artwork is available from:* **The Carone lery** (R), 600 Southeast Second Court, Ft. Lauderd FL 33301. **Griffin-Haller Gallery** (R), Titus R Washington Depot, CT 06793. **The Harcus Gal** (R), 10 Newbury St., Boston, MA 02116. **Max Davidson Gallery** (R), 43 E. 78th St., NY 10021. **Meredith Long Gallery** (R), 2323 San Felipe, Hous TX 77019.

AN ENTERTAINING MIX

● *Pages 86 and 87:* **Loneoak buffet plate,** sand; **eoak dinner plate,** white; **Rambling Rose napkin** Flossie, **Grazia Country Flowers buffet plate, Vit glazed dessert plate**—Gear Store (R), 110 Seve Ave., NY 10011. **Knife, fork and spoon set,** stainl with carved juniper wood handles—Swedish Cot (R), 1281 Madison Ave., NY 10128. **Beige cotton kin with crochet, goblet and Vietri wooden plat** Wolfman Gold & Good Co. (R), 484 Broome St., 10013. **Grazia grape plate, serving pieces** by N Longari, **white Deco salad plate** by Dan Bleier, co **tapestry napkin**—Creative Resources (R), 24 W. St., NY 10019. **Bunny bowl, Bird and Hare b opaque tumbler with medallion,** Connoisseur Tablet Shop—Lord & Taylor (R), 424 Fifth Ave., NY 10 **Wood block printed placemats, terra-cotta din plate**—Zona (R), 484 Broome St., NY 10013. **Che bowl, candlestick** by Faroy—Aris Mixon, 381 Ams dam Ave., NY 10024. **Marbleized salmon buffet pl** 11¼ inches in diameter—Villeroy & Boch (T), 41 M ison Ave., NY 10010. **Green glazed earthenware plate**—Wedgwood (T), 41 Madison Ave., NY 10 **Combination salt and pepper mill** #00890—Dansk ternational Designs (M), Radio Circle, Mt. Kisco, 10549. **Farmhouse table,** 18th c.—Kentshire Galle Ltd., 37 E. 12th St., NY 10003.

● *Pages 88 and 89:* **Grenville porcelain dinner pl Royal Crown Derby**—Royal Doulton (M), 700 Cott tail Lane, Somerset, NJ 08873. **King James flatw** 1881 Rogers Silverplate—Oneida Ltd. (M), Onei NY 13421. **Curraghmore water goblet**—Waterford 225 Fifth Ave., NY 10010. **Lace napkin, Italian dra work tablecloth** c. 1890, **Art Deco design linen napk set of eight with eight placemats,** $400 per set—Fr çoise Nunnallé (R), 105 W. 55th St., Apt. 6A, 10019. **Plum Rose dinner plate**—Longchamp (T), Fifth Ave., NY 10010; available at fine departm stores. **Reproduction Chelsea leaf tray** #U6527, **roque swirl candlestick** #F6682, $65 each—Motta deh & Co. Inc. (T), 225 Fifth Ave., NY 10010. **Tra lucent candleholder**—Bing & Grøndahl (T), Madison Ave., NY 10010. **Herend salt and peppe pink napkin, sterling flatware, Limoges Sanarra flo plate, Granite Vert dinner plate**—Thaxton & Co. 780 Madison Ave., NY 10021. **Mayence rose and tu platter,** Smithsonian Collection, 12¼ inches—Ler (M), Old Princeton Pike, Lawrenceville, NJ 086 **Rosefire champagne flute**—Gorham (M), 333 Adela Ave., Providence, RI 02907. **Eugenie Victorian r dinner plate**—Bernardaud Limoges (T), 41 Madis Ave., NY 10010. **Napkin ring** by Derby Lane; **sun pink buffet plate,** 14 inches—Creative Resources 24 W. 57th St., NY 10019. **Cabbage candleholder** Faroy. **Imperatrice White dinner plate, sugar bowl** Robert Haviland & C. Parlon (T), 225 Fifth Ave., Su 1001, NY 10010.

● *Pages 90 and 91:* **Paisley dinner plate,** service four, Daniel Hechter Collection—Mikasa (M), 1 G

(Continued on page 15





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PRODUCT INFORMATION

Continued from page 148

bert Dr., Secaucus, NJ 07094. **Salt dish; red plate, plaid napkin,** shell plate, **dessert dish, oil lamps, gold plate, gold-edged** plate by Bernardaud Limoges; **red bowl,** goblets, **toaster, leaf mat**—Connoisseur Tabletops Shop, Ford & Taylor (R), 424 Fifth Ave., NY 10018. **Enamel cream soup and stand,** 24-karat gold trim; **Point buffet plate** with 24-karat gold cross-hatched border, 12-inch diameter—Lenox (M), Old Princeton Pike, Lawrenceville, NJ 08648. **Large gold plate, Stars & Stripes red lace-edged napkin/mat, Anita white/gold napkin, stainless flatware**—Thaxton & Co. (R), 780 Madison Ave., NY 10021. **Martini glass** by Holmegaard—Royal Copenhagen (T), 225 Fifth Ave., NY 10010. **International Ultrabone dinner plate with gold rim**—Gear Store (R), 110 Seventh Ave., NY 10011. **Louvre gold lace overlay on green border dinner plate**—Bernardaud Limoges (T), 41 Madison Ave., NY 10010. **Golden Hearts salad plate,** trim is 18-karat gold (not recommended for the dishwasher)—La Boutique de Marie Claire (R), 823 Madison Ave., NY 10021. **Uno red plate**—Taitu (M), 2150 Irving Blvd., Dallas TX 75207.

PRESENTS BY MAIL

●*Page 92:* **Pure butter molded shortbread** with S.B. monogram in custom round red box, $10.75 per ounce; order by check, MC or Visa-add UPS shipping charge, $2; *on settee,* **classic fruitcake, dense, hand-mixed, rich in pecans and dried fruit in red boxes with gold labels,** $12 per 1½ pounds; **sun-dried apricot cake, tarter, chock full of dried apricots, rum, nuts and other dried fruits,** $12 per 1½ pounds—The Society Bakery (MO), 104 Charles St., Box 877, Boston, MA 02114. **Traditional English plum pudding** covered in white pudding cloths and steamed for four hours, 1½, 2, 3 and 5 pounds—add UPS shipping charge, $10 per pound plus postage—The Country Host (MO), 1457 Lexington Ave., NY 10028. *On platter:* **Bourbon chocolate mousse cake** (like David Glass's famous chocolate mousse cake), smooth intensely chocolaty cake laced with 117 proof Kentucky bourbon, and each cake decorated with 24-karat gold leaf, available by phone or mail order from Balducci's, Maison Glass, Zabar's in New York *or* write for nearest distributor—Desserts by David Glass Inc., 140-150 Huyship Ave., Hartford, CT 06106. **Large and juicy glazed apricots** from Australia packed in 2-pound wooden crate—Williams-Sonoma (MO), PO Box 7456, San Francisco, CA. **Chocolate corks in a bottle of champagne** from France, smooth, melt-in-your-mouth solid milk chocolate and ground hazelnuts (about 40 chocolates), bottle has false bottom, introductory price, $15.95, case of four, $59—The Chef's Catalog (MO), 3915 Commercial Avenue, Northbrook, IL 60062.

●*Page 93 Top left:* **Cristal Caviar** in gold tins, **Ossettra or Asetra caviar; Beluga and Sevruga varieties also available,** overnight delivery from all stores, prices vary with shipping—Cristal Caviar, La Maree, Inc., 1110 Second Ave., NY 10022; Balducci's, The Mail Order Dept., 424 Avenue of the Americas, NY 10011, (800) 431-9003 (open 24 hours, 7 days a week); The Horchow Collection, PO Box 819066, Dallas, TX 75262, (800) 527-0303 (7 A.M. to 11 P.M. Central Time, seven days a week); Maison Glass (MO), 52 E. 58th St., NY 10022. *Top right:* **Gift crate of orange marmalade laced with Grand Marnier, apricot chutney, red chili jam, locally made in Santa Fe,** $25 including handling and shipping, checks, MC and Visa accepted—Mary Has a Leg of Lamb (MO), Mary Parkin Enterprises Ltd., PO Box 1063, Santa Fe, NM 87504. **Imported English Kingsley Cavendish liqueur preserves, two 16-ounce jars of apricot with amaretto and almonds, three fruit marmalades with Scotch whiskey,** $25, gift wrapped and postage paid, all major credit cards accepted, check, or money-order—Maison Glass (MO), 52 E. 58th St., NY 10022. **Trio of jams-chunky apple butter, orange-apricot marmalade, rosy cheeks preserves made with strawberries and apricots, packed in decorative** box, three 16 ounce jars, $31 including handling and shipping, choose from 11 different jams and preserves—Sarabeth's (MO), 412 Amsterdam Ave., NY 10024. **Unique birch-bark gift basket** with choice of two 10-ounce jars of preserves; **Tayberry preserves** *(shown),* a delicious new hybrid of loganberry, red raspberry, $31 ppd.; **plum catsup** made with damson plums sold in gift selections: 15 ounce jar catsup, **8-ounce jar whole-grain mustard, 8-ounce jar tomato-apple relish,** $17.50—American Spoon Foods Inc. (MO), 411 E. Lake St., Petoskey, MI 49770. **Dunvegan's plum chutney,** all natural, no preservatives, low-sodium, 10-ounce jar, $8.75, shipping and handling, $2.50—Dean and DeLuca Inc. (MO), 110 Greene St., Suite 304, NY 10012; (800) 221-7714. *Bottom, clockwise:* **Tennessee Tipsy Cake** made with 10 ounces of Jack Daniels, coconut, raisins, pecans, serves 20 people, 21 pounds, $24.95 plus postage—Pepper Patch Co. (MO), 1250 Hillsboro Road, Franklin, TN 37064; available in some department stores across the country. **Spoon bread mix,** delicious homemade product, case of twelve 5½ ounce pouches, $4.95 plus UPS shipping charges; or choose from 10 other mixes: biscuits, pancakes, muffins—Weisenberger Mills Inc. (MO), Box 215, Midway, KY 40347. **Blue corn tortilla chips** lightly seasoned with sea salt, two salsas (one milder, one hot) packed in lovely gift box, $15 including handling and shipping; checks, MC, Visa accepted—Mary Has a Leg of Lamb (MO), Mary Parkin Enterprises Ltd., PO Box 1063, Santa Fe, NM 87504. **The Virginia Sampler: Hickory-smoked Virginia ham slices, fancy-roasted peanuts, non-alcoholic apple cider,** (not shown), $24.95 including UPS shipping and handling; American Express, MC, Visa accepted—S. Wallace Edwards and Sons, Inc. (MO), PO Box 25-H, Surrey, VA 23883.

●*Page 94:* **Etched glass perfume bottle,** $28—Marketplace Manhattan, 54 W. 74th St., NY 10023. **Pillows and throw**—The Interior Design Gallery (R), 11 Titus Road, Washington Depot, CT 06794. **Marseilles pillow,** 100 percent cotton, $120; several sizes available, $40 to $150; **linen hand embroidered boudoir pillows,** $40 each—Anichini (R), 7 E. 20th St., NY 10003. **Metal crane,** $33; Eichorn blocks made in Germany, set of eight, $35; **train set,** tracks and cars only, $24; **farm set,** people, houses etc., $15.50—Penny Whistle Toys (R, MO), 1283 Madison Ave., NY 10128. **Blanket bears,** $17.50 each; **mini laundry basket,** $29—Sweet Nellie (R), 1262 Madison Ave., NY 10128. **Animal Tales,** a pop-up book $9.95; **Land of Sweet Surprises,** a revolving picture book, $8.95 both by Ernest Nista, Philomel, a division of The Putnam Publishing Group, 57 Madison Ave., NY 10010; available at independent book stores throughout the country; write or call for further information, (800) 631-8571. **Trompe l'oeil floor** by Paul Leonard; **rag-stuffed geese** designed by Valerie Leonard, $18 each; **dried flower wreath,** $40—The Interior Design Gallery, 11 Titus Road, Washington Depot, CT 06794.

●*Page 95:* **Antique books,** $35 and up—J.N. Bartfield Books Inc. (R), 30 W. 57th St., NY 10019. **Binoculars,** $135; **horn cup,** $85; ruler, $45—Vito Giallo Antiques (R), 966 Madison Ave., NY 10021. **Table and message board** designed by Paul Leonard, message board-$1,500, table-$450, both handpainted by Eric Forstmann, prices vary according to order, designs painted on request—Interior Design Gallery (R), 11 Titus Road, Washington Depot, CT 06794. **Spheres** #SFMM13, medium size, $70; small, $48; **obelisk** #OBMM12, 16½ inches, $102 all made in Florence—Il Papiro (R), 1021 Lexington Ave., NY 10021. **10-1-4 watch,** $125; **sterling and black rubber key chain,** $75; **black pocket knife,** $22—Sointu (R,MO), 20 E. 69th St., NY 10021. **Boxes and books, small address book,** 3 by 4 inches, $20 ppd., **blank book** (3x5), $35ppd., **small round box,** 3½ by 1½ inches, $20 ppd; **large leather cannister box,** 5 by 8 inches, $90 ppd—Cherchez (R,MO), 864 Lexington Ave., NY 10021. **Hand stenciled floor** by Paul Leonard. *Marbleized items:* **paper box,** $6.50, **wooden boxes,** medium, $30, large, $40; **box set of pencils,** $14, **paper book with blank pages,** large, $32.50—Il Papiro (R), 1021 Lexington Ave., NY 10021. **Vase handmade** by Ron Dier, $45; **pomander,** $10; **postcard box** by Paul Leonard, $35—The Interior Design Gallery (R), 11 Titus Road, Washington Depot, CT 06794. *Porcelain boxes:* **oval shaped,** $43; **egg shaped,** $43; **heart shaped,** $62.56—Chelsea Passage, Barneys New York (R), 106 Seventh Ave., NY 10011. **Porcelain** ***pot de crème*** by Fitz and Floyd, $15—Gear (R,MO), 110 Seventh Ave., NY 10011. **Ceramic teapot,** $40 ppd; **milk pitcher,** $45 ppd; **bowl,** $35—Cherc (R), 864 Lexington Ave., NY 10021. **Trompe l' table** designed by Paul Leonard, painted by Eric Fo mann—Interior Design Gallery (R), 11 Titus Ro Washington Depot, CT 06794. **Handmade exotic l ian wooden bowl** available in other colors, $12 Frank McIntosh Shop (R), Bendel's, 10 W. 57th NY 10019. **Ontano thermos** made in Italy, $12 Thaxton and Co. (R,MO), 780 Madison Ave., 10021. **Terry cloth hand towel,** $45, larger sizes av able—Anichini (R), 7 E. 20th St., NY 10003.

THANKSGIVING WITH A SOUTHWESTERN TOUCH

●*Page 107:* **Wool and silk paisley shawl,** c.1870—V Giallo Antiques (R), 966 Madison Ave., NY 10 **Webb wine glass,** English, c. 1870, set of six; **cut g English finger bowls,** c. 1820, one dozen; **cut g English dish,** c. 1870, **green majolica English plate** 1760, set of seven—Bardith Ltd. (R), 901 Mad Ave., NY 10021.

●*Pages 108 and 109:* **Green majolica compote,** Eng c. 1870; **pair of low brass Dutch candlesticks,** c. 1 **white Staffordshire Whitehead creamware basket stand,** English, c. 1780, two sets; **salt glaze plat** English, c. 1750—Bardith Ltd., 901 Madison Ave., 10021. **Terra-cotta basket bowl, large terra-c bowl**—Gear, 110 Seventh Ave., NY 10011. **Pew napkin rings; napkins** with yellow fringe, 100 per cotton—Bendel's (R), 50 W. 57th St., NY 10019.

●*Page 110:* **Bennington blue sponge salad plate**—D and DeLuca (R), 121 Prince St., NY 10012. **Webb w glass,** English, c. 1870, set of six—Bardith Ltd. 901 Madison Ave., NY 10021. **Wool and silk pai shawl,** before 1870—Vito Giallo Antiques (R), Madison Ave., NY 10021. **Terra-cotta basket bow** Gear (R), 110 Seventh Ave., NY 10011. **Antique q Carolina lily with sawtooth border,** c. 1865—Feli Quilts and Patchwork (R), 150 W. 79th St., NY 10 **Blue, green and mauve striped napkin,** 100 per cotton; **pewter napkin ring**—Bendel's (R), 50 W. St., NY 10019.

●*Page 111:* **Small pudding bowl with blue stripe; B tonne; Nicola Fasano blue stripe dinner plate**—D and DeLuca (R), 121 Prince St., NY 10012. **Salt g sauce boat,** English, c. 1750; **white Staffords Whitehead creamware dishes,** c. 1780, set of ei **green majolica comport,** English, c. 1870; **white S fordshire Whitehead creamware basket and stand,** glish, c. 1780, two sets—Bardith Ltd. (R), 901 Madi Ave., NY 10021. **Brass candlesticks,** c. 1890, two pa **kerosene lamp on mantel,** 19th c.—Swedish Cott (R), 1281 Madison Ave., NY 10128. **Terra-cotta l ket bowl**—Gear (R), 110 Seventh Ave., NY 10 **Glazed teal and terra-cotta platter** with handles, David Bauer; **Oriental wool and silk gray Ita shawl**—Bendel's, 50 W. 57th St., NY 10019. **Wool silk paisley shawl,** (on table) before 1870—Vito Gi Antiques (R), 966 Madison Ave., NY 10021.

KITCHEN ESSENTIALS

●*Page 116:* **Hand-quilted potholders #Q19,** 8 inc square, vivid pastels—Country Folk (M), Rocky P Road (M), Rowayton, CT 06853; att: Patricia DuP **Pomona casserole**—Portmeirion Potteries Ltd. (available through Kosta Boda (M), 225 Fifth Ave., 10010. **Scale**—Cuisinart (M), 411 West Putnam A Greenwich, CT 06830, available at retail sources. **eotape:** *The Way To Cook* by Julia Child, Kn Video Books (Publisher), 201 E. 50th St., NY 10 **Spotscrubber washer**—General Electric (M), availa at retail sources.

GARDEN GUIDE

●*Page 136:* **Brookstone,** 127 Vose Farm Rd., Peterb ough, NH 03458. Phone: (603) 924-7181. **Green Ri Tools,** 5 Cotton Mill Hill, PO Box 1919, Brattlebo VT 05301. Phone: (802) 254-2388. **Smith & Hawk** 25 Corte Madera, Mill Valley, CA 94941. Phone: (4 383-4415. **David Kay, Inc.,** Garden & Gift Catalog 4509 Taylor Lane, Cleveland, OH 44128. Phone: (2 464-5125. **Gardener's Eden,** PO Box 7307, San Fr cisco, CA 94120-7307. Phone: (415) 428-9292. ■

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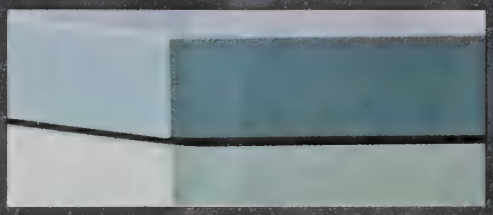
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Lenox Eternal, Liberty	$ 89	$ 49	$ 356	$ 196	$1010	$ 579	$1366	$ 775
Lenox Monroe, Patriot, Tyler	$ 98	$ 54	$ 392	$ 216	$1111	$ 629	$1503	$ 845
Lenox Lace Point, Moonspun	$105	$ 60	$ 420	$ 240	$1187	$ 695	$1607	$ 935
Lenox Jefferson	$108	$ 60	$ 432	$ 240	$1221	$ 695	$1653	$ 935
Lenox Holiday	$ 99	$ 66	$ 396	$ 264	$1117	$ 756	$1513	$ 999
Lenox Windsong	$115	$ 64	$ 460	$ 256	$1309	$ 755	$1769	$ 999
Lenox Rutledge, Castle Garden	$135	$ 75	$ 540	$ 300	$1529	$ 870	$2069	$1170
Lenox Eclipse, Tuxedo	$169	$ 94	$ 676	$ 376	$1936	$1099	$2612	$1475
Lenox Aristocrat, Lowell	$210	$117	$ 640	$ 468	$1969	$1350	$2639	$1818
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Minton Jasmine, Grasmere	$155	$ 77	$ 620	$ 308	$1670	$ 899	$2290	$1215
Minton Consort, Grosvenor	$195	$ 97	$ 780	$ 388	$2100	$1099	$2880	$1487
Wedgwood Medici, Amherst	$115	$ 69	$ 460	$ 276	$1242	$ 823	$1702	$1099
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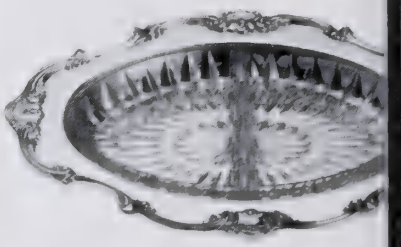


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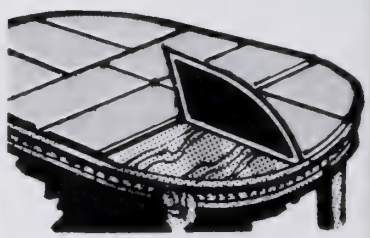
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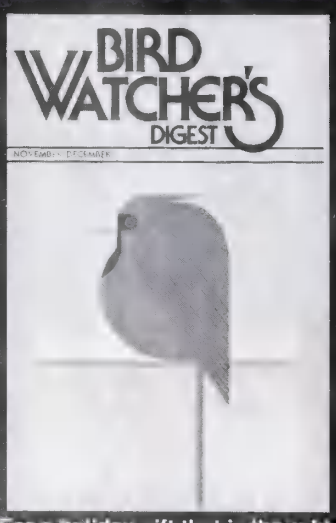
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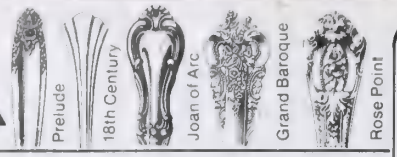
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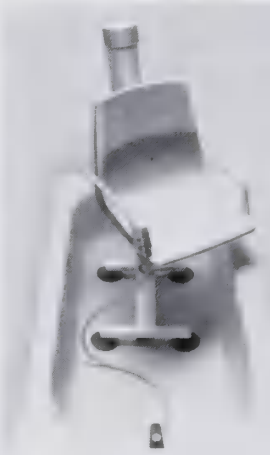
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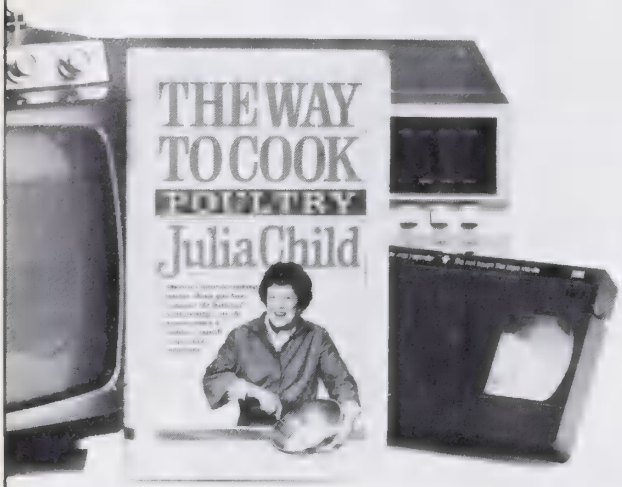
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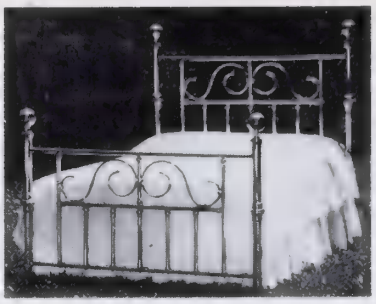
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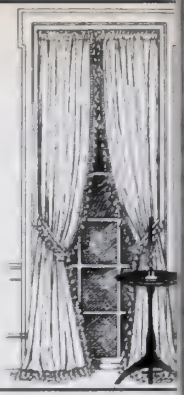
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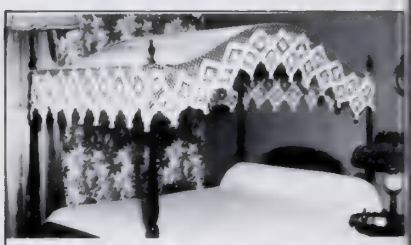
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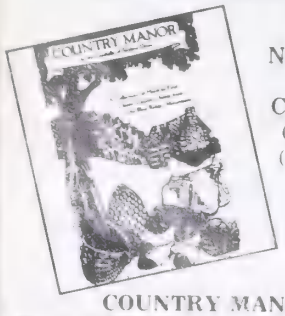
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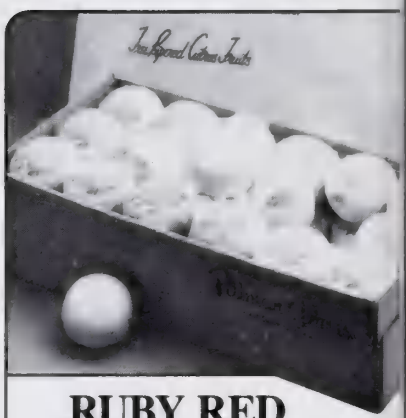
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Page

parel
es Ltd 162

pliances
use of Webster 174

nz, Inc 168
rie Edge 173

h Accessories, Supplies
nny Lift 174
M. Mills 167
rey Shoppe Interiors 164

ds & Bedding
en Comfort Mills 170
rass Bed Shoppe 175
Company Store 158 167
Down Shop 142
thered Friends 176
ginia Goodwin 162
rds All Around 170
meworks 174
-Victoria Brass Beds 164
erts Brass Company 167

nds & Shades
ds 'n Things 156
ter Shop 165

lding Plans, Supplies
ountain Lumber Company 166

talogs
Country Loft 167
ond Impression Antiques 176
tage Woodworks 166

cks
ean Gallery Inc 173

rtains, Draperies, Fabrics
lico Ruffels 175
lonial Maid Curtains 164
untry Curtains 171
othy's Ruffled Originals 140
meworks 174
de France 172
ama Imports 165
ctrum 177

corative Accessories
untry Manor 162
untry Treasures 169
stal Classics 165
rything in Baskets 177
th Mountain Country Fare 156
rve's Interiors (pillows) 164
rble Arch 174
als 169
K Plants Etc 168 176
Stained Glass Barn 175
tus Systems (switch plates) 170
ough The Looking Glass (placemats) 132
th You In Mind 170
odcraft 168

tware, China, Crystal
chemeyer's 177
China Warehouse 158
alter Drake 163
abeth's 174
Gailin Collection 154
Heslop 157
hes Kaplan Jewelers 156
placements, Ltd 165
ss-Simons 152
Thurber 154

orcoverings
arles W. Jacobsen 164

od & Beverage
lin Street Bakery 157
gg & Hegg 172
man & Davis 162

niture
lard Designs 175
rolina Interiors 168
ect Furniture 167
nada Imports 164
lton Furniture Co 172

page

Martha M. House 173
Hunt Galleries 175
Interior Furnishings, Ltd 170
Leather Furniture Sales 174
Magnolia Hall 172
Mecklenberg Furniture Shops 154
Second Impression Antiques 177
Shaw Furniture Galleries 171
Sophisticated Stuff 173
Sutton-Council Furniture Co 165
Turner Tolson 174
Eldred Wheeler 169

Gifts & Collectibles
Angelstone Design 172
By-The-Sea 171
GSG Automotive Products, Inc 157
Dan Plate 176
Half Moon Arts 177
The Hamilton Collection 161
Harbour Gifts 169
London Antiques 159
McJaf Jewelers 158
Sarah's Treasures 168
Sculpture Workshop 170
Second Hand Rose Doll House Store 170
John Sinclair 162
Temptations 168
Leif Thomsen 171
Willoughby & Taylor 157

Health & Beauty
Living Lean 171

Heraldry
Halbert's Inc 162
Heraldica Imports, Inc 172

Home Elevators, Lifts
American Stair-Glide Corp 158 171
The Cheney Company 164

Home Improvements
Eleganza 136
Florentine Craftsmen 166
Moultrie Manufacturing Co 177

Horticulture
Four Seasons Greenhouses 166
Janco Greenhouses 173

Instruction
ICS School of Interior Design 177
New York School of Interior Design 169
Joyce E. Nichols (music) 172
Sheffield School of Interior Design 173

Juvenile
Susie Cucumber 176
Suzo 168
Woodplay 176

Labels, Personal Accessories, Stationers
Bruce Bolind 176
Elgin Engraving Co 171
Holiday Craft, Inc 168
The Writewell Company 174

Lighting
Allied Lighting 166
Elie Eppstein 169
Luigi Crystal 175
Robelier 172 177

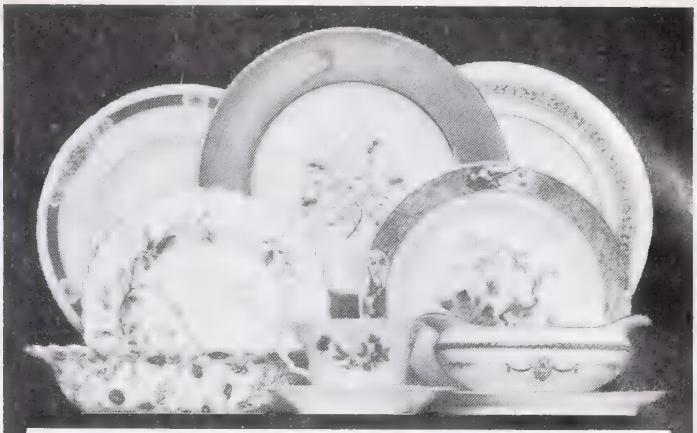
Miscellaneous
Essex House (piggy bank) 173
Factory Direct Table Pad Co 156
Goddard's 165
Plan-It-Kit Inc 167

Pet Accessories
Aspen Lane Products, Inc. (Aquarium) 176
Patio Pooch, Inc 166
Pet Things 176
Tuffen, Inc 177

Publications
Bird Watcher's Digest 154

Travel
Rural Route Tours International 174

Wallcoverings
Silver Wallpaper, Inc 172



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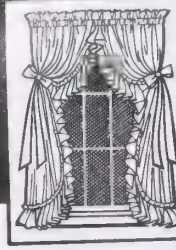
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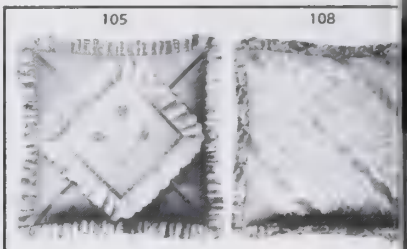
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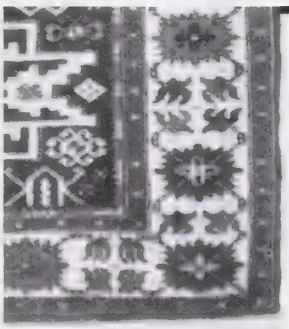
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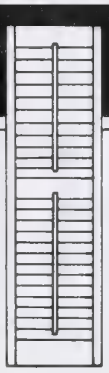


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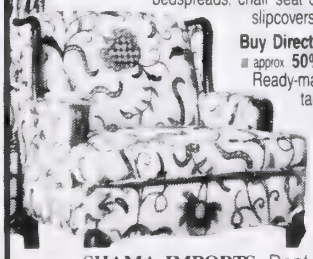
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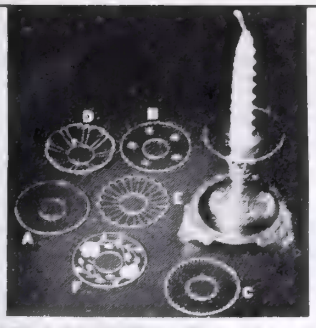
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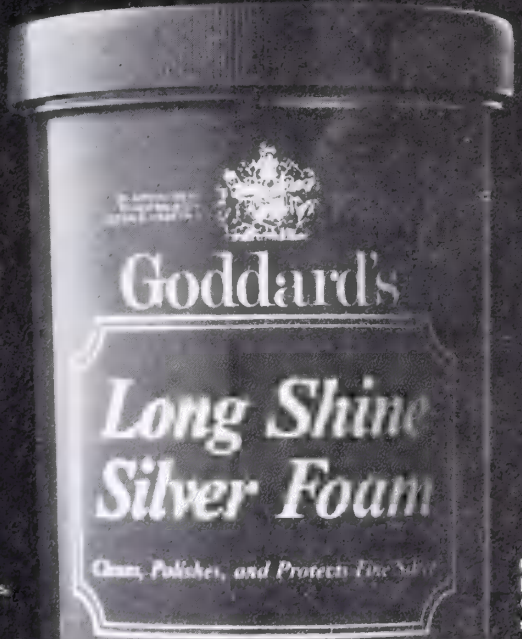
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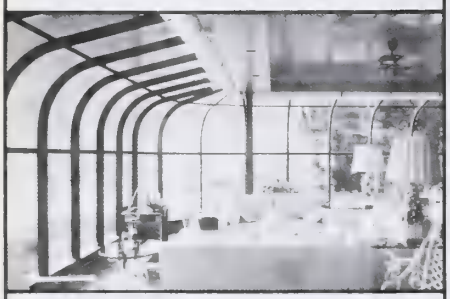
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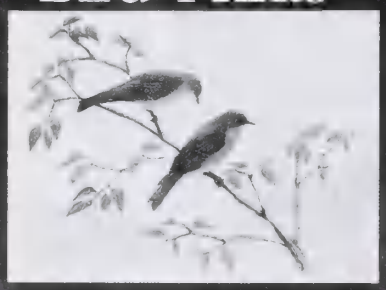
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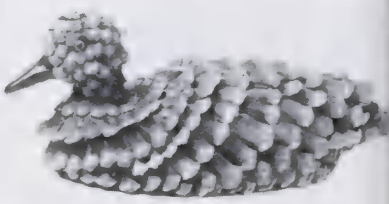


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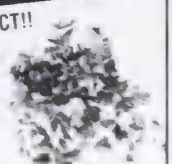
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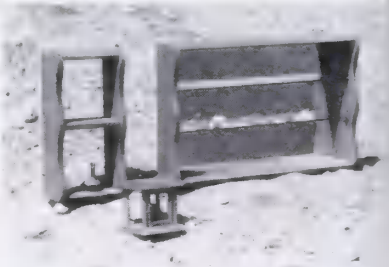


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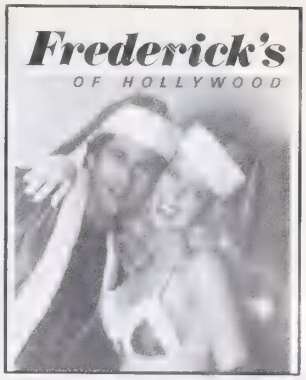
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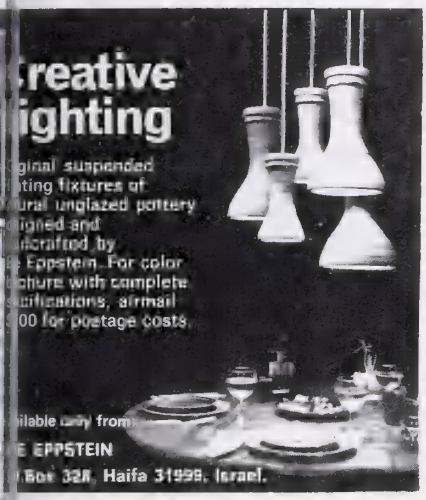
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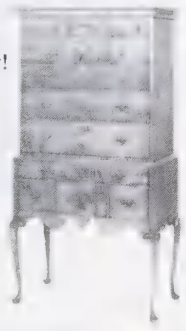
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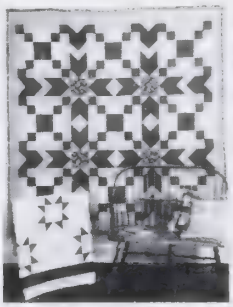
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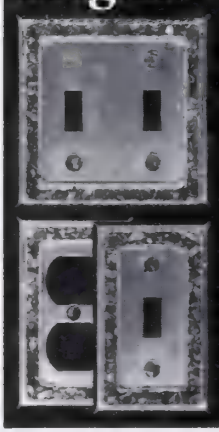


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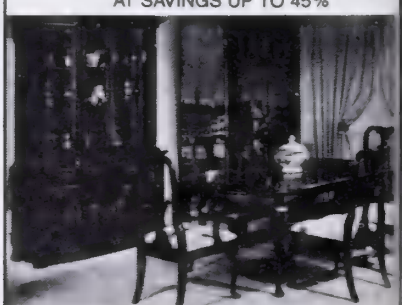
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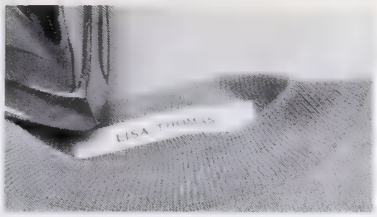
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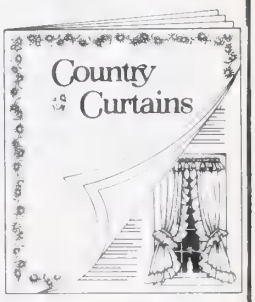
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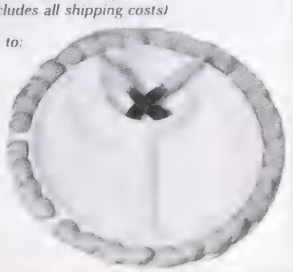
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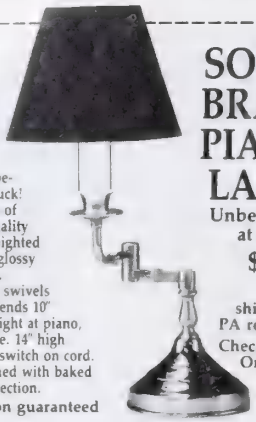
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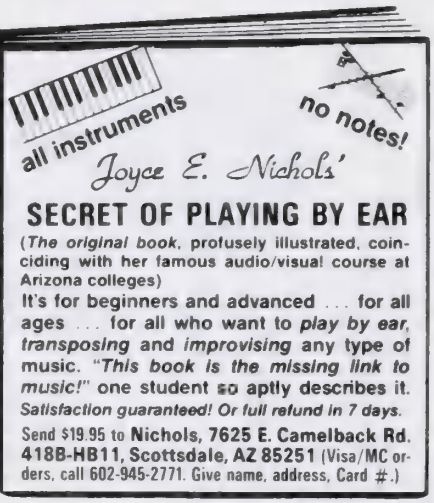
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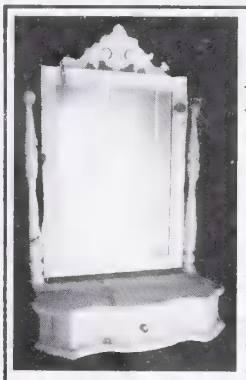
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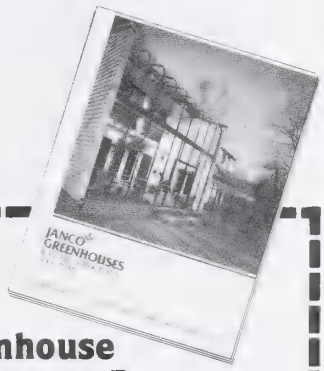
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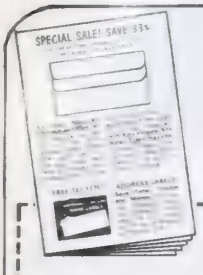
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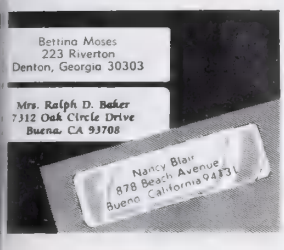
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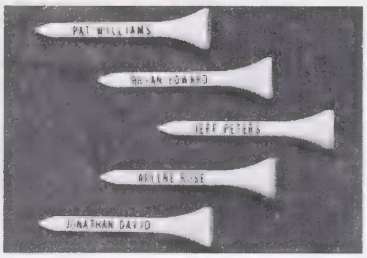
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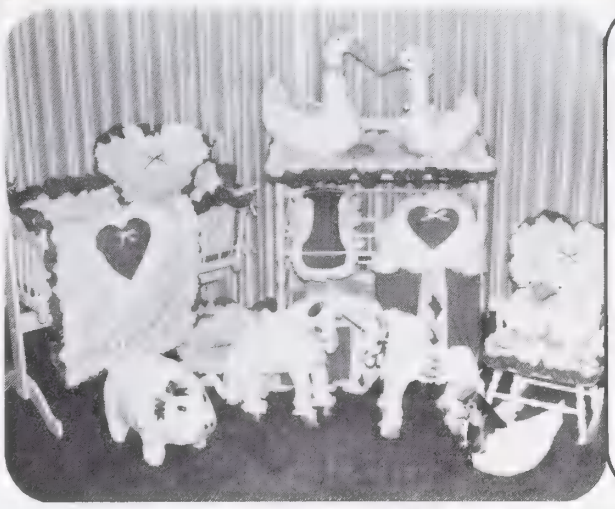
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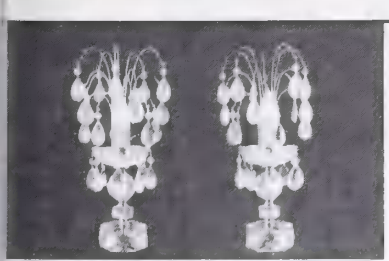
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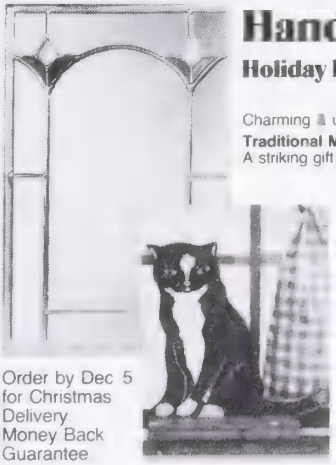


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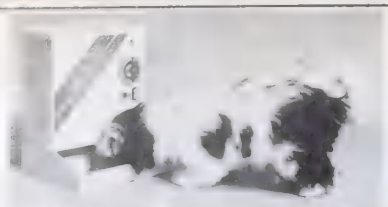
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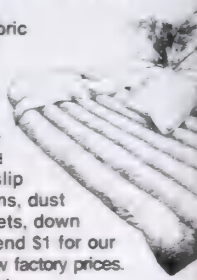
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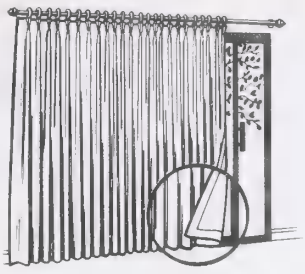


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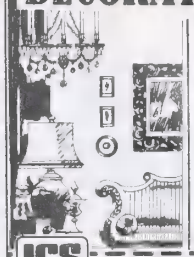
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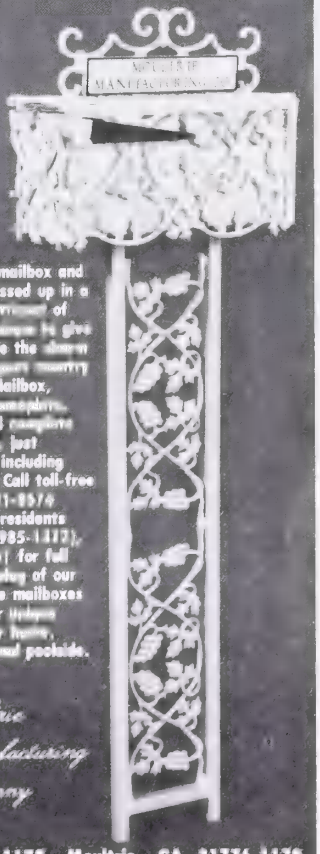
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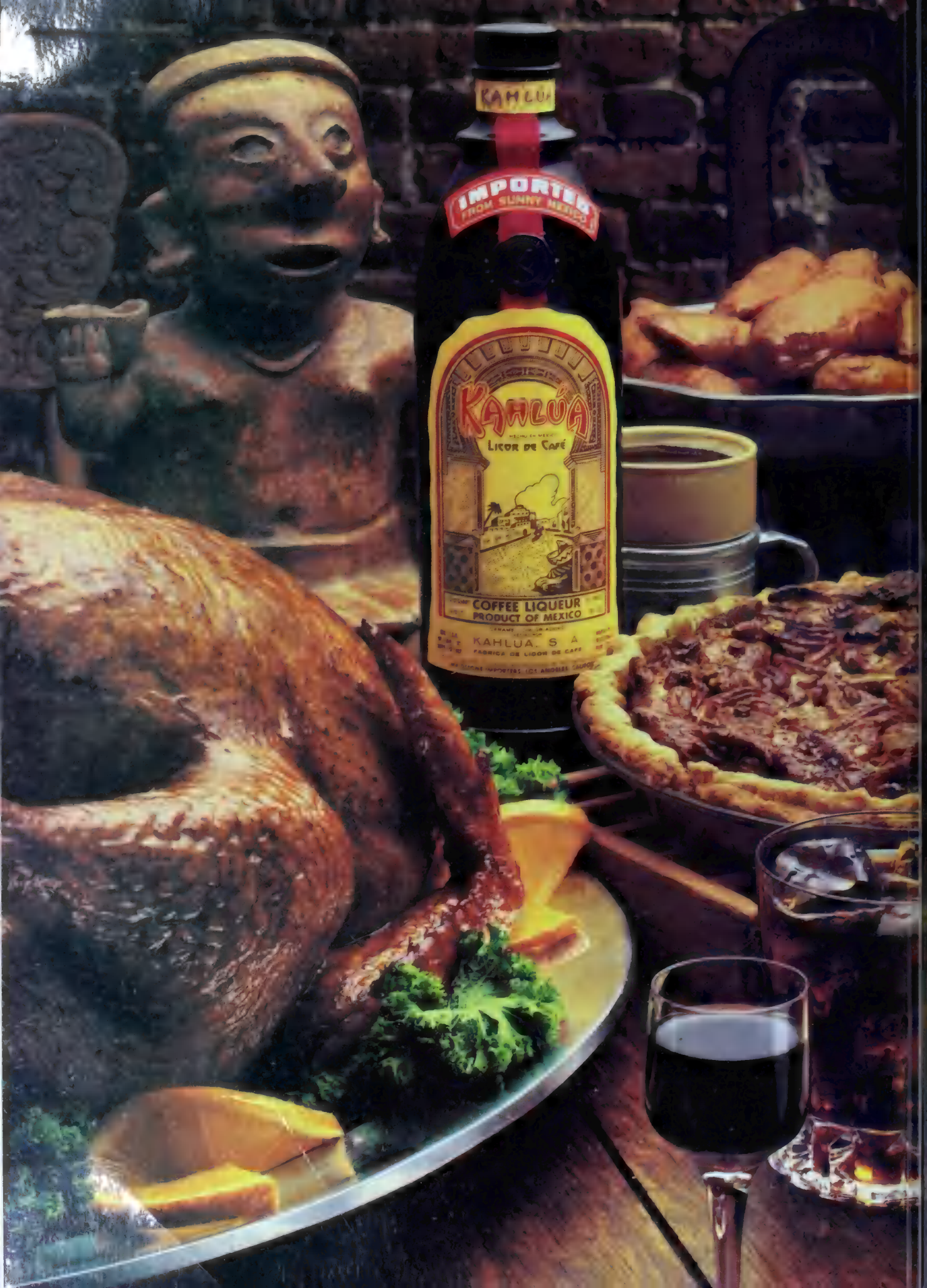
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12-14 lb. turkey
Dressing
1/3 cup apricot jam
1/3 cup Kahlúa

A magnificent recipe you will invariably serve with pride: using your favorite dressing, stuff and truss turkey as you ordinarily would. For the glaze, strain the jam or smooth it in a blender. Add Kahlúa and mix well. Use it as your baste throughout roasting period. Make gravy as usual. Serves 6-8.

*This recipe is equally suited to with goose, duck or any other poultry.

Kahlúa Candied Yams

4 medium-size yams
1/4 cup butter or margarine
1/3 cup brown sugar
1/4 cup Kahlúa

A traditional favorite which Kahlúa makes all the more memorable: boil yams until tender but still firm. Peel and halve lengthwise. In a heavy frying pan, melt butter and sugar. Add Kahlúa, stir and cook for 1 minute. Add yams and turn until brown on all sides. Cover, reduce heat and cook about 15 minutes. Turn yams once more before serving. Serves 4-6.

Kahlúa & Coffee

Perfect after-dinner drink: add 1-1/2 oz. of Kahlúa to a cup of steaming black coffee. A dollop of whipped cream adds an extra festive touch.

Kahlúa Black Russian

An excellent cocktail or night cap: in an old-fashioned glass, pour 1 oz. of Kahlúa and 1-1/2 oz. of vodka over ice. Mmmm.

Kahlúa Pecan Pie

Pastry Crust
1/4 cup butter
3/4 cup sugar
1 tsp. vanilla
2 tbs. flour
3 eggs
1/2 cup Kahlúa
1/2 cup dark corn syrup
3/4 cup evaporated milk
1 cup whole or chopped pecans
1/2 cup heavy cream, whipped
Pecan halves

We honestly feel you've never tasted a pecan pie quite this good! Line a 9-inch pie plate with your favorite pastry recipe. Chill. Set oven at 400°. Cream together: butter, sugar, vanilla, flour. Mix well. Beat in eggs, one at a time. Stir in Kahlúa, corn syrup, evaporated milk, pecans. Mix well, pour into pie pan. Bake for 10 minutes. Then reduce heat to 325° and bake until firm (about 40 minutes). Chill. When ready to serve, garnish with cream and pecan halves. Serves 8-10.

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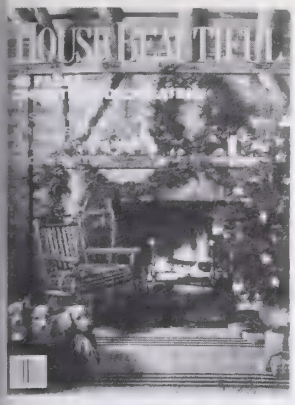
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On the cover: Wendy and David O'Brien's rustic log cabin is in itself a holiday trimming with tradition, children and newly arrived Welsh Corgi triplets. The kids made the cookie stars "twinkling" on the tree *see page 63).* Mädderlake created rustic ornaments: a handmade wreath between two stone cherubs and a berry-studded garland looped on the mantel. For plentiful ideas on holiday decorations, gifts, food and gala celebrations, we present Christmas herewith. Photo by Michael Skott.

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CHRISTMAS DECORATING

Old-Time Christmas Story 37
Famed painter Carl Larsson's Swedish home echoes his magical art

'Tis the Season to Party 46
Gloriously festive table settings and simple foods ensure success

Woodland Wreaths 54
Bark, leaves, berries and moss entwined in easy-to-make decorations

Oh Christmas Tree, oh Christmas Tree . . . 56
Decorations that portray holiday traditions on a variety of boughs

Put Christmas in the Hands of Kids 62
Yuletide crafts projects for children that the whole family can enjoy

ARCHITECTURE AND DESIGN

Architectural Landmarks 11
Synagogues whose traditions and history have made them landmarks

Lived-in Look to Go 66
A London decorator's townhouse doubles as her showroom

Colors of the Caribbean 74
Daring pinks, blues and purples play up the rhythms of island life

FOOD AND ENTERTAINING

Entertaining Plus 83

Help Yourself to a Holiday Feast 85
New variations of old favorites . . . with a bit of Southern flair

For Someone Special 88
Gourmet treats you can make easily, wrap beautifully, present heartily

Wine and Good Spirits 90

Kitchen Essentials 93

Microwave Corner 94

Quick Cook 96

REGULAR FEATURES

Thinking Aloud 6

HB Marketplace: For House Lovers 12

View From Thornhill Farm 15

HB Lookout 17

At Home With Antiques: Baskets as Gifts 24

Travel: Inns to Visit at Christmas 31

Garden Guide: Lisianthus, a Special Flower 34

Your Collectibles 81

Product Information 105

Where to Find It: Repairing Textiles 106

Window Shopping 110

Pace Setter Stores 124

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THINKING ALOUD

CHRISTMAS IS "A TIME WHEN IT SEEMS EASIER TO STEP OUT OF OUR ADULT TRAPPINGS AND INTO SOME CHILDLIKE EXUBERANCE"



Christmas, the saying goes, brings out the child in us all. And like many old adages, this one rings true. It's a time when it seems easier to step out of our adult trappings and into some childlike exuberance. Suddenly, come December, we find time to launch imaginative projects. We're tempted into building a gingerbread house . . . or dreaming up a tree full of treats for the birds. We bake, we craft, we plan surprises. Somehow the festiveness of the season lets us take on anything. In the spirit of joy to the world, our personal effort becomes more important than the refinement of the results.

My forays into holiday creativity, perhaps like many of yours, have been spurred on by articles in House Beautiful. For instance, three years ago I fell in love with the little stuffed jester ornaments we showed in the December issue. My mother agreed to join me in making these new versions of old-fashioned Victorian decorations. She followed the instructions and sewed the jesters. My job was to paint their faces. Our afternoon soon dissolved in laughter, because no matter how hard I tried, the eyes I drew came out looking like Elizabeth Taylor's with too much stage makeup.

All of these handmade jesters still hang on our tree, as do a number of other highly original decorations. When I refer to them as original, I don't necessarily mean artistic—especially in the case of the bread-dough ornaments my children and I baked years ago. Though bells and Santas were their inspirations, a stranger would have to look twice to discern their holiday motifs.

Nonetheless, I cherish these family trimmings, just as I take pride in the old blown-glass balls, their paint partly worn, which have been handed down in my family. At Christmas, memories and love—not perfection—are what we celebrate.

We also celebrate people at Christmas—the friends and family who can't be with us as well as the ones who add so much richness to our daily lives. And that always seems to challenge me, at least, to find a new and very special way to express my feelings for those I care about. Even a store-bought gift can be extremely personal. I always try to take the time, no matter how hard that might be, to search out a present that will "click" . . . a special travel book on English cottages for an armchair dreamer, a folk art dog for my husband who would like the real thing.

In addition to a thoughtful, "just-for-you" gift, a personal message is the extra touch that shows you really care. I love the tradition practiced by artist Carl Larsson *(see his house, pages 37 to 45)* of giving a poem that offers a tantalizing clue or two as to what's within the wrappings it accompanies.

In the giving and receiving of presents, the enchantment of lights, pine garlands and glistening decorations, Christmas always brings out our feelings about faith, tradition and, of course, times when we were very young and the world gleamed with an untarnished magic.

For me and my family, Dylan Thomas's *A Child's Christmas in Wales* always captures the best of Christmas, seen through a child's eyes. Often, we'll sit together and listen to a recording of the poet reciting in his moving voice . . . "Mistletoe hung from the gas brackets in all the front parlors; there was sherry and walnuts and bottled beer and crackers by the dessertspoons; and cats in their furabouts watched the fires; and the high-heaped fire spat, all ready for the chestnuts and the mulling pokers."

Truly it is Christmas again, a time of pleasure for our senses, a time when everything from the snow-filled streets to our candlelit houses seems so magically right. Wrapped in our overcoats and a renewed sense of what matters in the world—love, peace and good will to all men—we get ready to greet the new year with optimism and enthusiasm. Let's hope that we open our hearts to the child in us and keep that inquisitive, creative spirit fresh all year.■

JoAnn Barwick

JoAnn Barwick
Editor

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ARCHITECTURAL LANDMARKS

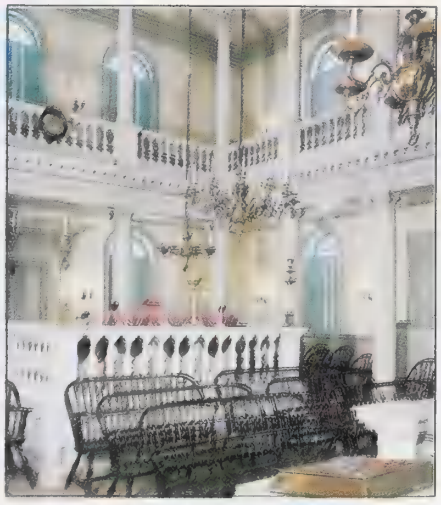
THE GENESIS OF FOUR SYNAGOGUES WHOSE NOBLE USE AND HISTORIC QUALITY HAVE EARNED THEM THE STATUS OF NATIONAL LANDMARKS

This month of holidays includes Hanukkah, the festival of lights. For Jews the world over, it marks the rededication of the ancient temple in Jerusalem after Judas Maccabee defeated Antiochus, the tyrannical Syrian king. Come sundown December 26th in this year 5746, the first of eight candles will be lit in the traditional menorah, a candleholder reserved exclusively for the annual celebration of freedom. The menorah, a major religious symbol, is an integral part of the custom whether observed at home or in a house of worship. And the menorah often shares its history with the structure. For example, in America, the earliest synagogues represent the countries from which Jewish settlers first emigrated in the 1600s: the Dutch colonies, Portugal, Spain and England. It's this kind of historic architecture that provides our country with examples of diverse cultures. Consequently, four American synagogues have been named National Historic Landmarks. With the growing interest in early American synagogue architecture, it's likely that more will achieve such status in the future.



The oldest synagogue in America, Touro is a fine example of colonial architecture, c. 1763. In the foreground: Patriots' Park.

Of the four cited by the National Trust, Touro Synagogue in Newport, Rhode Island, is the oldest. Dedicated in 1763, it bears the name of a Dutch settler, Isaac de Touro, and the heritage of Sephardic Jews from Spain and Portugal who founded the community in 1658. America's first architect, Peter Harrison, set the building at an angle to the street so the congregation faces Jerusalem during services. Adapting to the requirements of Jewish custom while drawing on pattern books for the detail, he created a grand yet intimate building of his own invention. In honor of its 200th anniversary, Touro was restored, its rich architectural details and artifacts providing legacies for future generations.



Windsor settees in the Touro sanctuary.

The second synagogue with landmark distinction is actually the oldest in continuous use in America. K.K. Beth Elohim in Charleston, South Carolina, was dedicated in 1794; however the cupolated Georgian structure succumbed to fire in 1838 and was replaced two years later. At that time, an organ was installed, giving Beth Elohim the distinction of being the first synagogue in this country to include instrumental music in its services. It is acknowledged as the birthplace of Reform Juadism, the liberalized ritual having been introduced here. The landmark structure has international distinction also: the world's oldest surviving Reform Synagogue. Often described as one of America's finest examples of Greek Revival architecture, the design is that of architect C.L. Warner.

Another city to boast a landmark house of worship is New York where Central Synagogue contrasts with the high-rise buildings on Lexington Ave. and 55th St. The Moorish Revival building, erected in 1870, was designed by Henry Fernbach, the first Jew to practice architecture in America. The oldest reform congregation in New York, it moved from one house to another, then to a church, and finally to its present location. Central Synagogue, with its Gothic sanctuary, seats more than 1,300 people and has reached thousands more with radio broadcasts of its outstanding music programs.

The fourth landmark, in Cincinnati, Ohio, is known as the Isaac M. Wise Temple in honor of the founder of Reformed Judaism in this country. (The word Temple, since the end of the 19th century, was adopted by the more liberal Reform group; whereas Synagogue is associated with the Orthodox house of worship where men are seated separately from women and no musical instruments are allowed). Also known as the Plum Street Temple, this 1865 landmark is Moorish in style, designed by James K. Wilson who equated its architecture with the flowering of Judaic culture in Spain during the Middle Ages. As with the other three, this landmark is open to the public for regular guided tours.■

—CAROL COOPER GAREY

FOR HOUSE LOVERS



What to give the hostess whose taste runs to high style or country charm? Here, a Christmas treasury for your checklist.









Clockwise from top right: **Trelliswork-bordered porcelain plate reproduced from the original in The Metropolitan Museum of Art, $25 from the museum gift shop. Italian spatterware vase, $40 at Barneys Chelsea Passage. Delicately colored cocktail glasses hand-blown by Stephen Smyers, $38 each at Thaxton. Ceramic pitchers, $36, $48, $96; linen place mats, $36 each; designed by Victoria and Richard MacKenzie-Childs. Reproduction art nouveau decanter, $675; shagreen-wrapped frame, $75; Barneys. Hand-decorated frame, $35 at Il Papiro. *Faux* lapis lazuli frame, $15 from A.&S. Olive.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Clockwise from left: Needlepoint cat, $225 at Woolworks. Italian plates, $35 for six, at Frank McIntosh. Paisley tin basin, $117 at Barneys. Blanket, $89 from The Scottish Lion. *Faux* marble column, $180 at Fahrenheit. Ebony corkscrew, $57 at Barneys. Sponge, $25.25; basket, $6; soap dish, $8.75; potpourri jar, $10; brush, $7.25; soaps, $2.60 each; Crabtree & Evelyn. Towels, $50 each, Cherchez. Bed tray, $100 at Cache-Cache, Ltd. Duvet cover, $180; round pillow sham, $40; tailored sham, $40; all from Peacock Alley. Wooden box, $29.50; legal pad, $26.50; memo pad, $13.50; pencil set, $15.50; all from The Mediterranean Shop. Wine glass, $20 at Barneys. Crystal decanter, $338 at Cache-Cache, Ltd. Silver bottle coaster, $90 at Creative Resources, Inc.■











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VIEW FROM THORNHILL FARM



By DEE HARDIE

There are some of my friends who choose to forget Christmas. Or at least they threaten to do so every year, and I'll never quite understand. Why would they want to prune away their past? For me Christmas is a time to dress Thornhill in beads and bangles, a time to be a child again, and a time, certainly, to remember.

When Tom and I were young and wandering, long before Thornhill and children, we spent an early Christmas in Belgrade, Yugoslavia. There we were in a Communist country that was *forced* to forget Christmas, and it was a sad day indeed.

Although *we* knew it was Christmas, there was no cheer, no spirit, no joy. We gave each other a chocolate bar we had each secretly saved from Spain, then went for a walk. There wasn't much else to do.

Suddenly we heard someone whistling "Anchors Aweigh." It was a young Yugoslav on a bicycle, and we never stopped to wonder how he guessed our origin, we just welcomed his warmth. When we turned in his direction, he saluted us and smiled. His was our only Christmas greeting, and we soon decided it was time to go home.

Now, after 30 years of Christmas at Thornhill other memories curl around the mind. There was always the tree, picked out at the Butler Volunteer Fire Department by our children. Then we carried it home on top of our small round car, a fat green plume like feathers on a Trojan's helmet.

Young Tommy elected, every year, to untangle the necklaces of colored lights for the tree. He loved those lights. But one year when he was an older 15 and concerned about the energy crisis, he wouldn't let us use any lights. None at all. So that was the year we decked the tree with little mirrors and all the easy glitter we could find. It wasn't quite the same.

Todd always cheered the sheep in the barn with honey dripped over Christmas grain, while our daughters, Louise and Beth, took great pains assembling the cardboard crèche they had bought at Woolworth's with nickel awards saved over the year.

Late Christmas Eve is, and was, spent at St. John's, our small country church. I find myself listening to the carols and thinking of sons who grew too tall for the acolyte's white tunic, of daughters now too old for trim-smocked dresses. Only Christmas seems ageless.

It is, in fact, getting younger, now that we have our grandchildren, Albert and Edith. Christmas again is child's play. And now I'm going to don the gay apparel I've been saving for years—my Santa Claus suit. Will Albert know my voice beneath the Père Nöel mask I once bought in Paris? We'll soon find out. "Mama Dee" is going to be Father Christmas!

I've even done a little homework, reading again a newspaper article on the dos and don'ts for Santas. "Don't," it cautions, "lean on your chimney." But "do," it continues, "send the children away with hope." *That* sounds like good advice *any* day of the year, and to all a merry, merry Christmas!■

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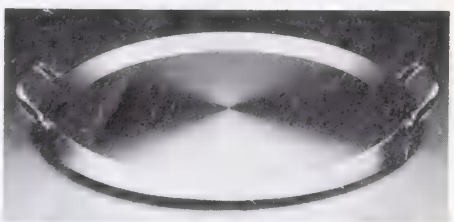
This is the most versatile griddle ever made for home use. It has a copper disc sandwiched between the gleaming stainless steel cooking surface and a stainless steel bottom plate. This disc weighs over 3½ pounds, more than many European copper utensils selling for over $125.00. That's why the cooking surface has both the superior heat conduction qualities of copper and the chemical stability of stainless steel.

The griddle's rim is shaped like an inverted V. The inner part slopes up, so you can easily slip a spatula under foods at its outer edge. The outer rim slopes down, reducing heat transfer to the stay-cool stainless steel handles.

The griddle can be used on gas or electric burners, in the oven or under the boiler. It cooks eggs, pancakes, fish, meats to perfection. It is a stunning serving piece.

You can start a pizza on top of the stove, slide the griddle into the oven, and then under the broiler for final glazing. If you'd like this recipe which is ready for the table ten minutes after you start cooking, I'll be delighted to send it to you. Write to the address below, or call our toll-free number: (800) 243-8540.

Carl G. Sontheimer
President, Cuisinarts, Inc.



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Stainless Cookware

Cuisinarts, Inc., 411 (H-3) West Putnam Avenue, Greenwich, CT 06830

Panasonic presents the clock radio with the most beautiful face in the world.



Here's the perfect way to wake up to a Pretty Face every morning. The new RC-58 Pretty Face™ AM/FM clock radio. It's warm. It's human. It shows you much more than just the time. Look into its mirrored face, and it reflects your every mood and expression.

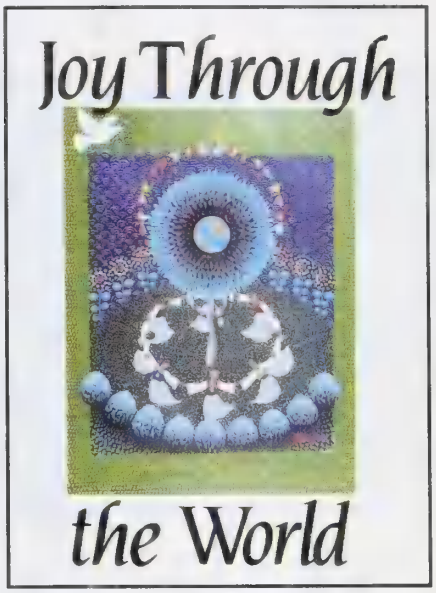
It's more than just a Pretty Face. It has fast/slow buttons for easy time and alarm setting. A sleep timer so you can drift off to your favorite music. A doze button so you can finish that dream. Two-step dimmer control. And a switch for childproof time/alarm settings.

This Pretty Face is a beautiful addition to any nightstand. And, as a gift, it's the perfect reflection of your feelings.

If you think you've seen everything in a clock radio, look into the new Panasonic RC-58. It's the clock radio with a face everyone can love.

Panasonic.
just slightly ahead of our time.

Holiday Style



THE GOOD BOOK

Subtitled "Winter celebrations of giving and feasting around the world," *Joy Through the World* (Allen D. Bragdon Publishers, $20) presents easy crafts and recipes from 14 countries. And, in the spirit of the season, a percentage of sales goes to the U.S. Committee for UNICEF. Some feasts are familiar: Santa Lucia (Scandinavia). Others are exotic: Diwali (India).



DECKING THE HALLS

This topiary sheepdog heralds the open house at Ladew Gardens, Monkton, MD, Dec. 6, 7, 8 *(also see page 60).* • A gingerbread house contest and Christmas room settings star at Atlanta's Egleston Festival of Trees, Dec. 7 to 15. • Look for fabulous party decorations at Boscobel Restoration, Garrison-on-Hudson, NY. Candlelight tours, Dec. 20 to 22. • The best-decorated rooms may be at the Ornamentals Showcase, Muttontown, NY, where top designers lend their talent, to Dec. 8.

WHAT TO GIVE?

The house buff: traw boxes modeled after American houses *(right),* $16 to 20 from Flights of Fancy. The dedicated cook: Julia Child on videotape. Each hour-long cassette covers the basics of one category—meat, poultry, etc. (Knopf, 30). The working woman: *The Medieval Woman,* datebook with illuminations from ld manuscripts showing women t work: shearing sheep, ainting a fres- o, laying brick Little, Brown, 13). The syba- ite: *The Book of he Bath* (Faw- ett Columbine, 20). ►



HB LOOKOUT

Gifts



BILL B. SEITZ

KID STUFF

Wide-eyed Henrietta *(above)*, the artistry of Valerie Leonard, is *such* a doll; silk-screened and stuffed with kapok, she's $32 ppd., Paul Leonard Design Associates, Titus Rd., Washington Station, CT 06794. Antique chairs, $50. ● With "Strangers and Dangers," a new board game for kids four and up, safety can be fun. The game simulates a walk home from school with obstacles: "Played with matches . . . go back to start." It's $15 from MiTi Productions at toy stores. ● Another generation of kids can grow up with Colorforms, those little plastic shapes that can be pressed on a black-coated board to make patterns without glue. First issued in 1951, it's making an encore with a spiral bound book of shapes; $33.75 ppd., Museum of Modern Art Store, 11 W. 53rd St., NYC 10019.



LESLIE SZABO

ALL I WANT FOR CHRISTMAS IS . . .

"A trip on the Orient Express," says Pierre LeVec of the Pierre Deux shops, "*and* a suite at the Danieli hotel waiting for me in Venice." ● "A good history book," says Phillip Synder—even though he's just written the perfect one for the season, *December 25th*, a tale of Christmases past (Dodd, Mead). ● "My best friends, flown in from all over for a fabulous dinner," says Raymond Waites, head of Gear. ● "A greenhouse in my backyard," says florist Paul Bott of Twigs in NYC. ● "That the new interest in American cuisine continues—it has all the properties of an exciting movement," says Chuck Williams of culinary catalog fame. ● "One extra day a month or one extra hour every twenty-four," says architect Robert A.M. Stern.



SMALL WONDERS

Though a doll might love them, Daniel Hale's "houses" are actually cupboards — their architectural facades swing open to reveal two shelves. The "Noel" house's sign reverses to a flag and its garland pediment can be turned to reveal a plain side. It's 14½ inches wide, 21 high and $245 ppd. The flag house, 7½ inches wide, is $120 ppd. The chair is $104 ppd. All from the Museum of American Folk Art Shop, 55 W. 53rd. St., NYC 10019. Wallpaper, Laura Ashley. ►

A powerful new work created in the rich tradition of bronze horse sculpture.

An original sculpture dramatically revealing Monroe's love and knowledge of horses.

Horses have always been a very special part of Lanford Monroe's life. There has never been a time when she hasn't owned or worked with them. And, as an experienced equestrian, she has the most profound understanding of their inner spirit as well as their physical beauty. It's no wonder, then, that her enormous artistic talent finds its finest expression in the extraordinary bronze sculptures she creates portraying these magnificent creatures.

Now, The Franklin Gallery takes pleasure in announcing "The Intruder," a compelling new work by Lanford Monroe—one that confirms her dominance among the great horse artists of our day.

In this original sculpture, a stallion and his mare—their peaceful browsing shaken by an unfamiliar sound or scent—stand alert. It is a moment of high drama and primal impact, when natural curiosity is tenuously balanced by the instinct for survival. The scene is portrayed with complete and stunning realism—the quality most highly valued by knowledgeable collectors of bronze horse sculpture.

To capture every detail of the artist's work, "The Intruder" will be crafted in cold-cast bronze. Each piece will be *individually* shaped from a carefully prepared sculptor's blend of powdered bronze and resins, then meticulously *hand-finished* to achieve the lustrous patina that is characteristic of the finest bronzes.

This important new sculpture is available only by direct application from The Franklin Gallery. And there is a limit of one per order.

Displayed in the home, this vibrantly life-like work will be enjoyed, admired—and talked about—by all who see it. A superb example of horse sculpture at its exciting best.

You need send no payment now, to acquire "The Intruder." Simply return the accompanying Order Form to The Franklin Gallery, Franklin Center, PA 19091, by December 31, 1985.

The Franklin Gallery
A FRANKLIN MINT COMPANY



aller than actual size of ely 8" high × 11½" wide base).

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ORDER FORM

THE INTRUDER *by Lanford Monroe*

Please mail by December 31, 1985.
Limit: One per order.

The Franklin Gallery
Franklin Center, Pennsylvania 19091

Please accept my order for "The Intruder," an original sculpture by Lanford Monroe, to be crafted for me in cold-cast bronze and hand-finished, at the issue price of $195.*

I need send no money now. When my sculpture is ready to be sent to me, I will be billed for a deposit of $39.* and, after shipment, for the balance in 4 equal monthly installments.

**Plus my state sales tax and $2.50 for shipping and handling.*

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ALL ORDERS ARE SUBJECT TO ACCEPTANCE

Mr./Mrs./Miss _____
PLEASE PRINT CLEARLY

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HB LOOKOUT

Ornaments



TIN FOLK

Visions of cows jumping over the moon and other naive motifs dance in the imagination of Ivan Barnett, a folk artist-tinsmith with a penchant for bright colors. His newest forms are collagelike hearts and hands in an arc *(top),* $31.50 ppd.; a wooden bird with tin stars and tail *(above),* $77.75 ppd.; a "Carousel Hare" *(bottom left),* $33.50 ppd.; "Cow Jumped Over The Moon" *(left),* $33.50 and a "Butterfly" garden stake, $17.50. All from The Ivan Barnett Collection, RD # 1, Stevens, PA 17578; catalog with more ornaments, $2.



A CHRISTMAS CARROLL

It was through the looking glass that artist Gladys Boalt found inspiration for her *Alice in Wonderland* ornaments *(below).* Sculpted in fabric and delicately painted, her characters, all drawn from the original John Tenniel illustrations, include the ever-smiling Cheshire cat, 4½ inches wide, $14; the Mad Hatter, 7 inches tall, $18; and the Herald Rabbit, $18. All are available by mail from The Gazebo, 660 Madison Ave., NYC 10021; add $2.50 postage per order.



RANDY O'ROURKE

FAMILY TREE FINDS

It's the season to scout old-time Christmas ornaments and toys, at an tiques shows such as Star of Texas in Houston, Dec. 5 t 8. Among the wares of dealers Pat and Rich Garthoeffne from Wentzville, Mo.: a rare china doll, c. 1860, $750; ti toy, c. 1900, $425; early train, $2,500; and feather tree $110. Feather trees, manufactured in Germany fron about 1860 to 1930, are actually made of dyed turke feathers wired to form branches. Examples can be 8 fee tall, the most common being tabletop size, about $300 Blown-glass German ornaments, c. 1850 to 1920, are pe rennial hot sellers. Early fruits such as pears go for $25 rarer shapes, corn, bananas and onions, can top $125 Figural ornaments—a Keystone Cop comic strip figure o an elf—might bring $250 depending on condition.►

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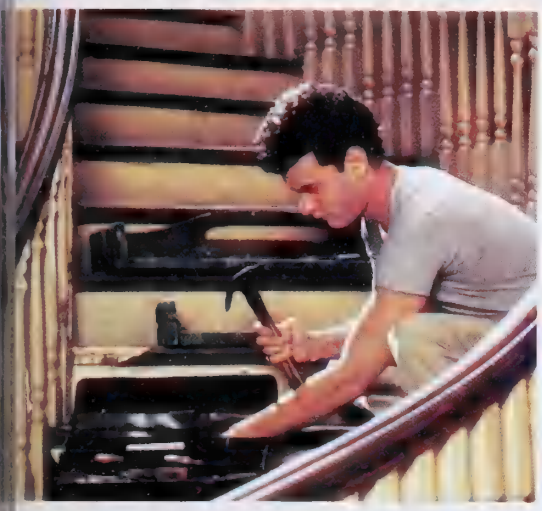
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10 mg "tar" 0.7 mg nicotine av. per cigarette. FTC Report Feb.'85.

HB LOOKOUT

People



RESTORATION COMEDY

A white elephant literally becomes *The Money Pit* in Steven Spielberg's new film. Tom Hanks *(above)* and Shelley Long star as a couple whose house and relationship crumble—almost. "When director Richard Benjamin called me," says production designer Patrizia Von Brandenstein, "I said your story couldn't be worse than *my* renovation." The cast, too, reacted like homeowners. "They were disturbed as the house fell apart—but during the renovation you could feel the enthusiasm."

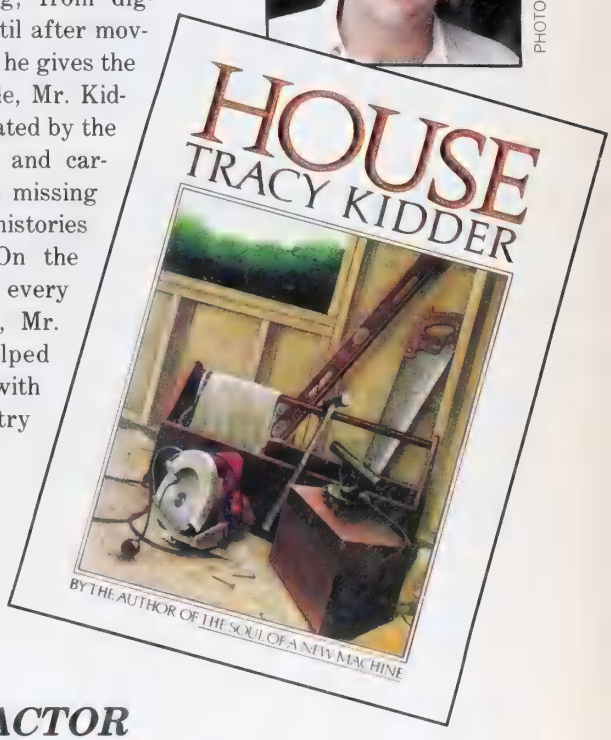


TAKING TITLE

As entertaining as a terrific novel, Tracy Kidder's *House* (Houghton Mifflin, $18) tells the saga of a real homebuilding, from digging the cellar until after moving day. Although he gives the house the title role, Mr. Kidder is most fascinated by the owners, architect and carpenters: "What is missing in most building histories is the people." On the house site almost every day to take notes, Mr. Kidder also helped out, as he says, "with the easy carpentry work."



PHOTO BY MIKE ROSENTHAL



SCREEN CONTRACTOR

This Old House, the seven-year-old PBS how-to series, is tackling the not-so-old this month when host Bob Villa *(left)* walks us through a second-story addition to a 1955 ranch. "We're trying to address real-life problems," says Villa. Next up: From Jan. 25 to Feb. 22, a Tampa, Fla., attic becomes a bed, bath and home office. Stocking stuffer: the first *This Old House* video covering 21 common fix-up projects (Crown Video, $20).■

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

AT HOME WITH ANTIQUES

ANTIQUE BASKETS TIE THE TRADITION OF HANDCRAFTMANSHIP TO THE TRADITION OF CHRISTMAS GIVING

By MICHAEL WALSH



Rows of 19th-century Nantucket Lightship baskets decorate a family room.

When it comes to a one-of-a-kind Christmas gift for a one-of-a-kind person, few things rival an antique American basket. For one thing, it is a gift you can give with pride without feeling compelled to wrap it up or fill it. Because, when it comes right down to it, old baskets are never really empty. History and heritage are woven right in—these humble artifacts contain and preserve our rich melting-pot culture. Made by hand (often by the person who used it in everyday life), every collectible basket is unique because it is automatically imbued with the spirit and character of its maker. Like fingerprints and snowflakes, no two are exactly alike. As Christmas presents they tie the tradition of giving to the tradition of handcraftsmanship, allowing us to celebrate our national heritage along with a holiday.

Baskets may have been utilitarian objects in the past but that doesn't mean they still have to earn their keep to hold a place in our hearts or our homes. Today they can be appreciated for their own beauty and valued for their individual attributes. Displayed on shelves or on the mantel, hung on a wall or from the rafters or a coat tree or hat rack, or used as a centerpiece on a table, old baskets now have stand-alone status. Put the houseplants and magazines in inexpensive new baskets; honor the old ones for their enriching charm, humble origins and honest, natural materials.

To enhance the personal value of a gift basket, look for those that were made in your state or region late in the last century or early in this one. Commonly made by basket-makers using whatever materials were at hand, they'll reflect both the natural and social history of the area in which you live. Or search out baskets of ethnic origin. English, Dutch, Scandinavian and German settlers, among others, brought their old-country baskets and basket-making techniques with them to the New World. American Indian tribes each had their own styles of baskets, too.

For example, New England—probably the most lucrative market for collectible baskets in the country—offers simple but elegant Shaker baskets (most were woven over wooden molds, which accounts for their characteristic symmetry), and Nantucket Lightship baskets, with their solid, turned-wood bottoms and round or oval shapes. In Southeastern Pennsylvania there are coiled straw, splint-type or "buttocks" baskets made by the descendants of German settlers. In the South, there are big cotton baskets (used for cotton) and oak or hickory splint baskets or those made of honeysuckle vine or willow in an endless variety of shapes. In the Midwest, hickory apple baskets from Michigan, wide splint baskets from Illinois and willow baskets from Iowa's Amana Colonies are sought after.

American Indian baskets include those made by the Algonquins, Iroquois, Winnebago, Ottawas and Chippewas in the Northeast; the Cherokee and Choctaw of the Southeast; the Pomo and Hupa of the Pacific Coast and the Hopi, Navajo and Apache of the Southwest, to name just a few. Chances are, though, unless you really become a connoisseur collector, most of the old baskets you encounter will be anonymous in origin, style and function. Designs and techniques were widely copied, and the baskets themselves were very often transported cross-country.

So then, how do you know what to look for? One short-course method is to ask an expert. Ten minutes on the telephone with neighborhood antiques dealers will inevitably yield a list of local basket specialists, both collectors and dealers. Another way is to bone up on the subject. Most books on basketry are regional in nature, concentrating on a single type of basket (Appalachian, say, or Pennsylvanian). However, there are two good primers on collectible baskets, both written by Gloria Roth Telecki, a leading authority on the subject. They are *Collecting Traditional American Basketry* and *The Baskets of Rural America* ($8.95 each, published by E. P. Dutton). Chances are, your local library or bookstore will have books on baskets.

Otherwise, there's no substitute for looking and touching, training your own eyes and sharpening your instincts. Visit your local historical museum and look for examples of regional baskets. Attend antiques fairs and exhibitions that are likely to include a wide range of collectible baskets. Browse through antiques stores, flea markets and even thrift shops near your home and when you travel.

Another factor that makes baskets collectible is their relative scarcity. They

were made to be used in daily life and, when they were damaged, repairs were seldom attempted. Old ones were simply tossed into the fireplace; new ones were made with materials that were as close as the nearest woods or field.

Except in rare cases, dating an old basket is an inexact science at best. It's not uncommon for experts to allow a 50-year latitude in estimating when a given basket was made. This is because many basket-making techniques have remained essentially unchanged for hundreds, even thousands, of years. Making the matter even more complex is the tendency among some contemporary basket makers to age their wares artificially by burying them in the ground, exposing them to the elements or treating them with paints and dyes. It's not that they're out to dupe the consumer; they're trying to meet a growing demand for instantly rustic home accessories. And there's nothing wrong with that as long as these freshly minted reproductions aren't being marketed as antiques. Look for a well-weathered patina and signs of obvious wear (a worn-down handle or broken or cracked splints). Use a magnifying glass and gently pry apart the basket's woven members to check for accumulations of dirt, debris and color differences in the fibers.

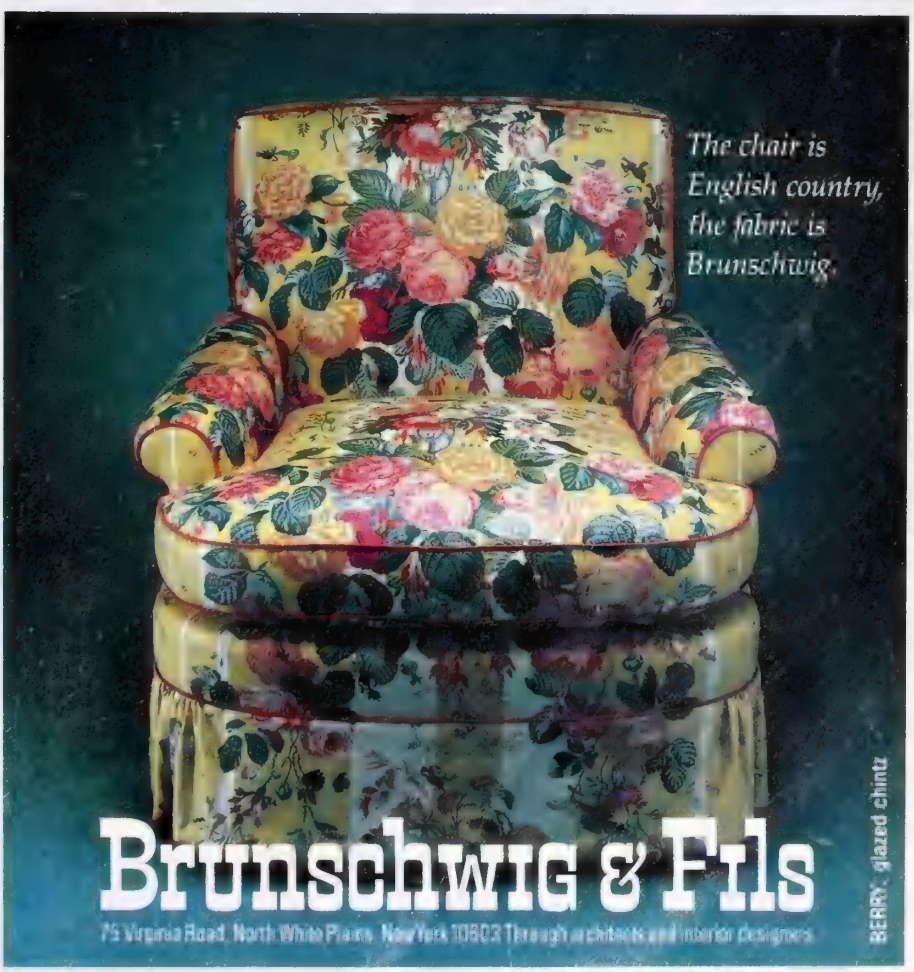
Depending on age, condition, origin and where you find them, collectible American baskets range in price from $50 to $350, with many in the $100 to $200 range. To be sure, there are bargains to be found at ordinary thrift shops, second-hand stores and flea markets if you know what you're looking for.

As with any collectible, price is a function of both scarcity and condition. Very rare baskets can fetch thousands of dollars, particularly if their history can be documented accurately.

Once you've made a purchase, resist the temptation to make minor repairs or clean it too thoroughly. For most dust and dirt, a light vacuuming should be sufficient to make the basket presentable. Or unless it's a priceless specimen, you may want to give it a quick shower or a dip in warm water. If so, towel-dry it immediately. Do not soak a basket or use household cleaners on it.

Collectible antique baskets are rich in history and laden with charm. The major difficulty with buying one as a Christmas gift is not in finding it, but in finding the resolve to give it away. ■



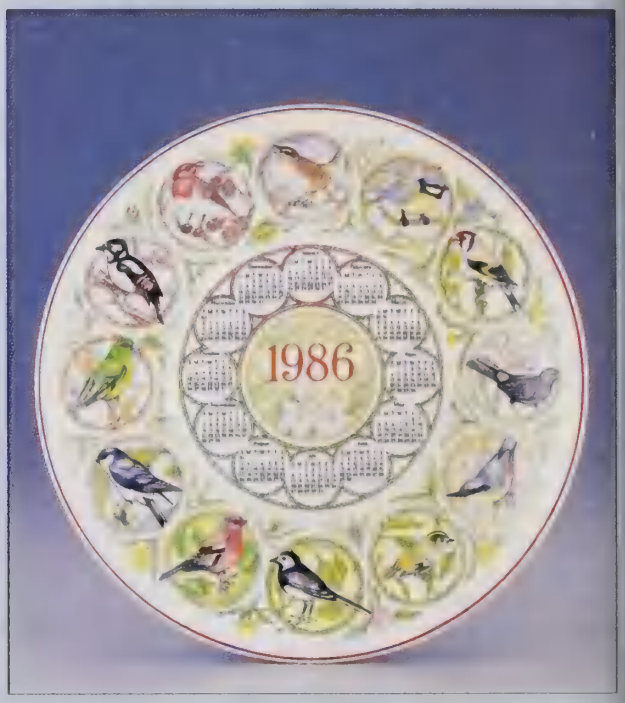


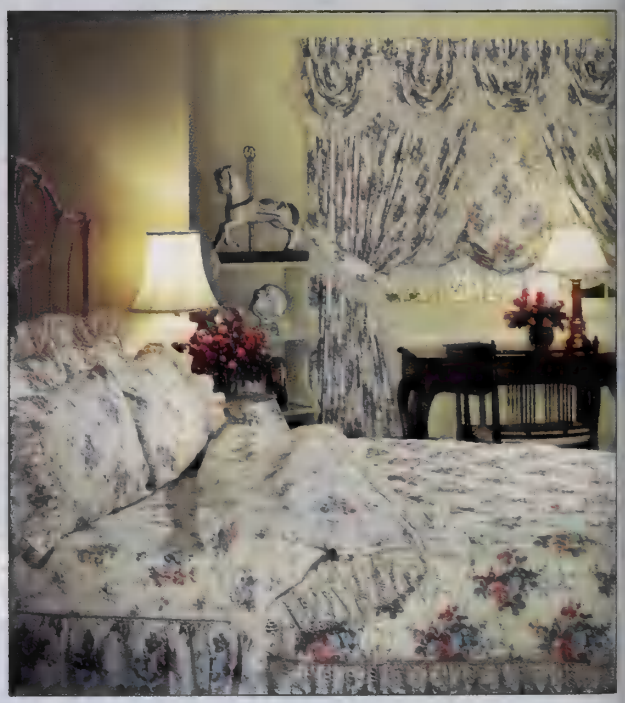
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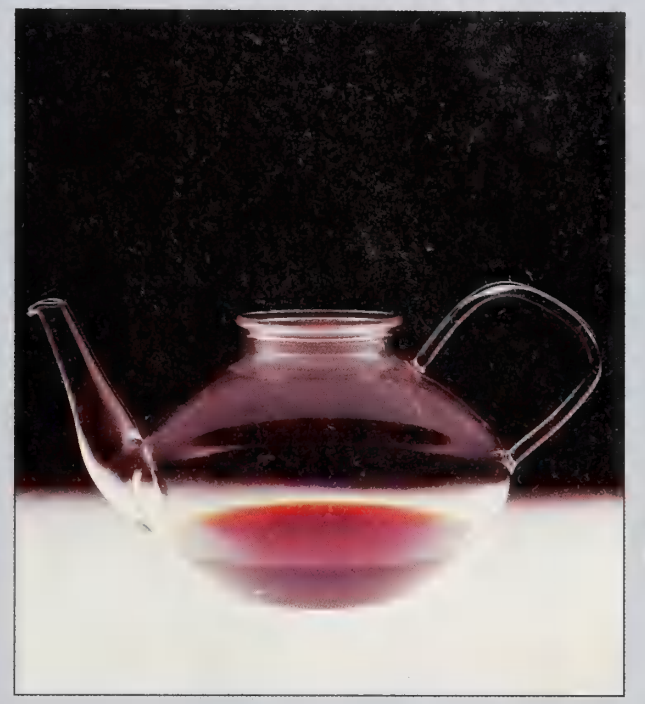
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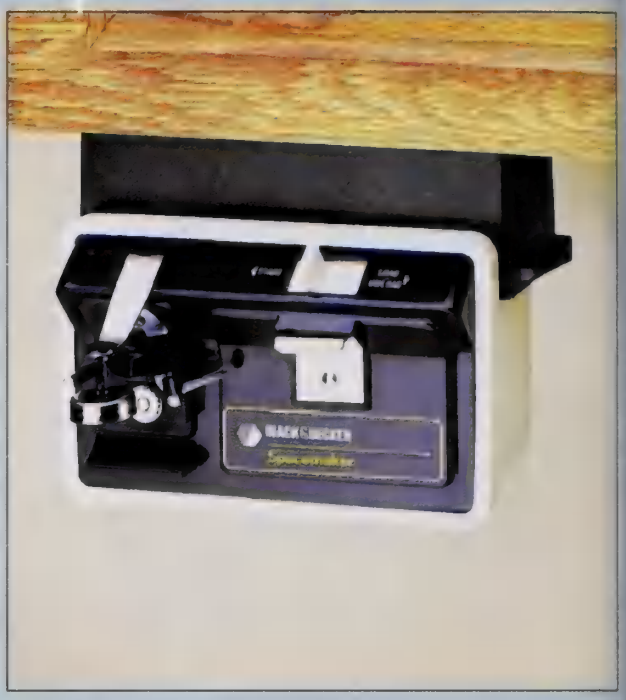
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TRAVEL

FROM VERMONT TO HAWAII, VISITING A COUNTRY INN GUARANTEES AN UNFORGETTABLE CHRISTMAS

y BRENDA B. CHAPIN——

The longing at Christmastime to go across the river and through the woods) grandmother's house ın be overwhelming. To)end an old-fashioned)liday in ■ homey atmo-)here with Christmas-)irited people and—per-ıps best of all—to have)meone else cook the tur-ey, is a fantasy that a lot ' people entertain. One of ıe best places to find just ıch a memorable experi-ıce is at a country inn here the holiday season is ıe high point of the year. he five inns described ere range geographically from Vermont) Hawaii, but all are distinguished by a rtain spirit. You can sense it the mo-ent you walk up to the wreathed front)ors. You can smell it in the delicious romas coming from kitchen and dining)om, hear it from the carolers who come lling, and taste it in the hot grog served front of a crackling fire. You see it in ıe beribboned evergreen boughs laced ith angels, the hand-carved ornaments at decorate the trees or the antique toys at dance across the mantel. These inns e so enchanting you may want to re-rn year after year, as one family has)ne for the past 12 to celebrate an annu-family reunion at The Inn at Sawmill arm in Vermont *(above).*



At The Inn at Sawmill Farm, outdoor decorations give guests a preview of the Christmas cheer awaiting them indoors.

he Inn at Sawmill Farm, 'est Dover, VT

At any time of the winter, when the ın glints on snow-frosted mountains ıd skaters cut across the nearby ponds ıd church bells ring on ■ twilight eve-ng, The Inn at Sawmill Farm is an yllic place to be. It is at Christmas,)wever, when the owners fill the high, raftered rooms with tall poinsettias and a magnificent balsam presides over the living room, that this rustic but sophisticated hideaway fulfills its romantic promise.

Once ■ deteriorating wood and stone barn, not far from Mount Snow in the Green Mountains, the building was rescued by a talented family: Rod Williams, an architect; his wife, Ione, an interior designer; their son, Brill, the chef and his wife, Luz. The Williams kept the barn shape of the building when they renovated, and made the hayloft, with its exposed beams and barn siding, into ■ library. Their collection of antiques and brass and copper utensils decorate the living room. The guest rooms—10 of the 22 are fireplace cottages with names like the Wood Shed, Spring House, Cider House—are all decorated in different styles. Some are Victorian; others have Chippendale-style furniture; still others have American antiques and homemade comforters.

On Christmas Eve everyone is invited to help decorate the tall balsam tree in the living room. This is the evening of the wassail bowl and minstrels singing English folk music, the evening of caroling at the nearby Congregational Church, the evening Santa arrives with presents for the children gathered around the living room fireplace for the reading of the Christmas story.

Christmas Day is synonymous with feasting and dawns with a festive champagne breakfast buffet of Vermont smoked ham and Brill's special baked eggs. Christmas dinner is a parade of traditional treats: roast native turkey and candied chestnuts, scalloped oysters, sweet potatoes and colorful vegetables, minced meat pie with brandy sauce and pumpkin pie with rum sauce.

The Inn at Sawmill Farm, West Dover, VT 05356. Innkeepers: Rod and Ione Williams. Phone: (802) 464-8131. Twenty-two rooms with private baths; $150 to $200 double occupancy includes breakfast and dinner.

Alexander's Inn, Cape May, NJ

Christmas in Cape May is an extravagant Victorian affair. "The Victorians and Dickens made Christmas as we know it," say innkeepers Diane and Larry Muentz. "Entertainment was lavish throughout the holidays, and when it came to decorations they did not seem to know what excess meant!" They point out that Dickens gave lectures and readings on the "Christmas philosophy" throughout the year, and that *A Christmas Carol*, his classic story, was published in 1843, the same year that the first Christmas card appeared in London.

In honor of Dickens and his fellow Victorians who popularized Christmas, Diane and Larry, along with owners of

(Continued on page 33)

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TRAVEL

Continued from page 31

other "cottages" (as Cape May's famous three-story Victorian houses are called), join together every year with Victorian societies, guest scholars and visitors who converge on the town from December 8 to 11 to rediscover the era through lectures, skits, food and architectural tours.

Alexander's Inn, painted an eggshell-blue on the recommendation of a Victorian color expert, is decorated to the hilt for Christmas. On the porch sits an authentic lady's sled from the era, and inside pearl ropes and tassels and fringe trim the pine that garlands the stair railing. Diane Muentz's Dickensian dinner is very Victorian in its lavishness. The 10-course meal always includes some of her specialties such as poached monkfish with cream sauce, chicken breasts stuffed with chestnut mousse, and homemade sherbets between courses.

Alexander's Inn, 653 Washington St., Cape May, NJ 08204; (609) 884-2555.

The Historic Inns of Annapolis, Annapolis, MD

The Maryland Inn and two historic houses that have been turned into bed and breakfast inns—the Governor Calvert House and Robert Johnson House—whirl into the Christmas season with sparkling lights, traditionally decorated trees, and troubadours performing Renaissance music and popular songs of the season. The Maryland Inn has been an inn since the 1770s, but the nearby restored houses were converted during the past five years. All three have been decorated with themes faithful to the colonial period using antiques and carefully chosen reproductions.

On Christmas Day the reception rooms of the Maryland Inn provide delightfully traditional backgrounds for a delicious breakfast of hot stollen and sweet rolls, and, later, an authentic Maryland Christmas dinner complete with ham and turkey. A highlight of Christmas Day in Annapolis is the service at the church of the Naval Academy.

The Historic Inns of Annapolis, Annapolis, MD 21401; (301) 263-2641.

Mrs. B's Historic Lanesboro Inn, Lanesboro, MN

In the hamlet of Lanesboro is a small plain-looking inn built of native limestone where innkeepers Nancy and Jack Bratrud create an old-fashioned country Christmas with sleigh rides and easygoing friendliness. Everyone likes to trek down to the trail along the Root River for cross-country skiing and sledding, then back up to Church Hill.

December 25 is only the beginning of the Twelve Days of Christmas celebrations when the Bratruds serve their special dinners that reflect the ethnic heritage of Minnesota—Scandinavian, American, Old English and German. For the Scandinavian meal Mrs. B. imports the traditional fish, *torske*, along with the ceremonial aquavit. Tradition also requires a two-pudding dessert. The English supper features wassail, roast beef, Yorkshire pudding; the American supper, corn and bacon soup, and a steamed pumpkin pudding. The menu for the German supper includes hot borscht, roast goose or duck and Sacher torte.

Mrs. B's Historic Lanesboro Inn, Lanesboro, MN 55949; (507) 467-2154.

John Guild Inn, Honolulu, HI

"It's the one time of year when I'm nostalgic for my native New England," confesses innkeeper Peter Johnson, explaining the 19th-century-mainland atmosphere of Christmas at the John Guild Inn on the island of Oahu. A handsome blue spruce stands near the fireplace, a whistle-blowing electric train circles its toy track, and there is a lavish array of poinsettias. Of course the inn itself sets the tone. A turn-of-the-century Victorian mansion complete with bracketed trim, authentic period antiques and Oriental rugs, it is a rare find on an island peppered with high-rise hotels.

The contrast between the New England ambience and the tropical climate is the source of the inn's great charm, for despite antiques and traditional Christmas decorations everything else is noticeably different: the warm tradewinds, the array of lush vegetation, the unforgettable Pacific Island sunsets. Even the breakfasts are distinctly tropical: seven or eight fresh fruits, freshly ground Kona coffee and Swiss torte.

John Guild Inn, 2001 Vancouver Drive, Honolulu, HI 96822; (808) 947-6019. ■

Brenda Boelts Chapin is the author of Guide to the Recommended Country Inns of New York, New Jersey, Pennsylvania, Delaware, Maryland, Washington, D.C., Virginia and West Virginia *(The Globe Pequot Press, $9).*

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GARDEN GUIDE

DECEMBER

Whether you call it Lisianthus or Eustoma this hybrid is one of the most beautiful new flowers around

By KEN DRUSE

A while back I wrote about a new flower Lisianthus russellianus. Prairie gentian was an unassuming American wildflowe that traveled across the Pacific to be subject for Japanese hybridists. The origi nal blue-pink flower came back as a hy brid that is one of the most beautiful an exciting new introductions of the centu ry. In August, House Beautiful presente a photograph by Lee Bailey of this flow er, which he knows by the wilding' name, Eustoma. After his article ap peared (*"Late Bloomers," pages 88 to 91*, letters requesting more informatio about this arresting flower poured i from all over the country.

During 1985, some nurseries offere started plants and florists featured po grown specimens and cut flowers of L sianthus. Park Seed (PO Box 31, Greer wood, SC 29647) sells seeds for hom growing. Flowers come in pink, white c violet-blue, and seed packets can be pu chased for individual or mixed color The plants are lovely in the front of th flower border and perfect for the cuttin garden. They make magnificent cut flow ers that are best appreciated close up in long-lasting arrangement for the tab (buds continue to open for up to thre weeks).

Unopened blossoms resemble ros buds. Opening flowers are somewhat lik frilly tulips, and fully opened, they loo like poppies made of silk. The flowers a wonderful in mixed arrangements or i dividually, as Mr. Bailey presented then

Park Seed lists Lisianthus as a pe ennial, but in my experience in Ne



York they are not reliably hardy. I think they are actually half-hardy perennials. Certainly, they would do well in warmer climates, but in the North they should be grown as annuals or in pots for the greenhouse or perhaps in a cool, humid window garden.

For 1986, Park Seed is offering a new hybrid, Lisianthus lion. The uniform, compact 14-inch-tall plants seem to hold up better in the garden, and the new hybrid is heat- and drought-tolerant. The real news is that the flowers are double and semi-double.

Start seed early indoors—February for June bloom; or start the plants outdoors as soon as the ground is warm and frost danger is past. Try these magnificent new flowers for your 1986 garden.

Following the holiday season, I always receive questions on caring for gift plants. A new book from Garden Way Publishing is called, *Keep Your Gift Plants Thriving: A Complete Guide to Plant Survival*, by Karen Solit. The book gives information on keeping the plants in bloom and bringing them back into flower. It also has information on propagating cut-flower gifts to make plants for your garden, and advice on selecting a gift plant. The book will be available this Christmas for $6.95 at many bookstores and can be purchased directly from the publisher. It would make a great present along with a special plant or for a New Year's Day house gift. Available from Garden Way Publishing, Schoolhouse Rd., Pownal, VT 05261. Include $2 postage and handling fee.■



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OLD-TIME CHRISTMAS STORY

Carl Larsson's Swedish house is as beloved as his paintings of Christmas. Today it is still the magical setting for his family's celebrations.



In "The Day Before Christmas Eve," painted in 1892, the Larsson children spy on present-wrapping.►



Left: **Carl Larsson's Sundborn house is open to the public except during the Christmas and summer holidays when the family returns.** *Above:* **"The Yard and Wash House," 1900, shows young Brita on a kick sleigh.**

OLD-TIME CHRISTMAS STORY

The two-room log cabin at Sundborn grew with the family and played a starring role in Carl Larsson's most famous paintings



"Christmas began deep in the night at Carl Larsson's house," recall his granddaughters, Ulwa Neergaard and Daike Gruvúas, from stories told by their mother, Kersti. (She is painted as a girl wearing a red dress on page 42.) At four A.M. he'd rouse the family with Mozart on the wind-up gramophone and quickly make himself some warm glögg to banish the pre-dawn chill. Then he'd pile his wife Karin and seven children into horse-drawn sleighs bedecked with jingle bells. Snuggled under furs, they'd head off to church for a six A.M. candlelit service. When it was over, they'd race home, still guided by torchlight, and break-fast on coffee cakes and rice porridge. Later, friends and villagers would stop by, much as in the painting, "Now It's Christmas Again" *(page 42)*. "Today, when our generation gathers at the house," Mrs. Neergaard and Mrs. Gruvúas add, "we try to go on with the old traditions. We still go to the little village church and sit in the first bench on the right where Carl Larsson always sat. And we sometimes invite 80 people to the house to share Christ-mas. We feel that Carl Larsson is with us and want his house to still be alive with his joy."►

Painting on previous page on display at Sundborn, Carl Larsson's home in Dalarna, Sweden. Painting, this page, at National Swedish Art Museum, Stockholm



Left: Paintings such as this 1901 "Getting Ready for a Game" invariably appeared in the Christmas issues of magazines. Thus it became a special Larsson family tradition to save the December magazines as a cherished surprise, to be handed out on Christmas Eve. *Below:* The dining table, set for Christmas breakfast, showcases a weaving by Karin Larsson. In the drawing room beyond, a window is framed with ivy. ►

Painting at National Swedish Art Museum, Stockholm.

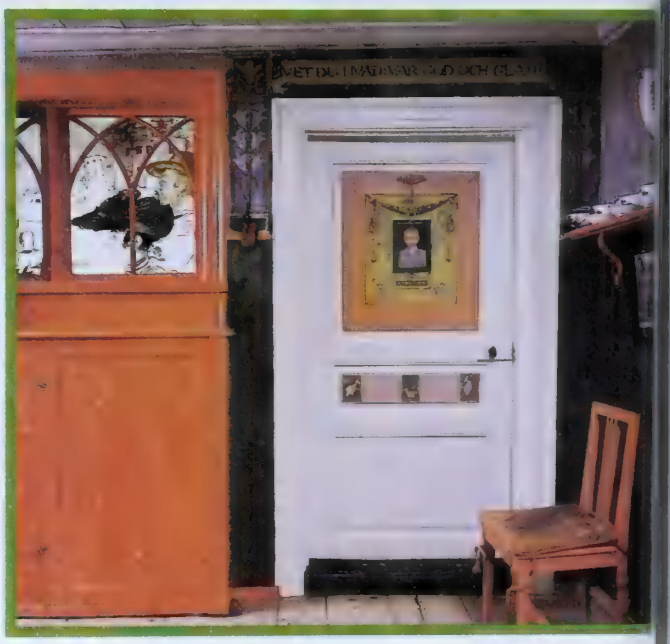
OLD-TIME CHRISTMAS STORY

Both husband and wife channeled their artistry into their house. Carl painted portraits on the wall, and Karin wove tapestries for every room.









Top: In the 1907 "Now It's Christmas Again," perhaps the classic image of a Swedish Christmas, the Larsson family, friends and two dogs are visited by an imaginary Virgin and child at center. Karin poses, chin in hand, at the left of the table; Carl at far right pensively gazes out the window. Festivities took place in the artist's studio, its abundant windows lit with candles. *Bottom left:* A Christmas smorgasbord is set in the workshop where Karin had her loom and the

OLD-TIME CHRISTMAS STORY







Painting at Helsingborgs Museum, Helsingborg, Sweden

children played. *Opposite, bottom right:* **Husband and wife are painted on the window, Esbjörn, their youngest son, on the door. Overhead is the cheerful admonishment, "I tell you what: be good and be happy."** *Bottom left:* **Above the drop leaf table is Carl's "sinner's closet," home to cigars and liquor.** *Bottom right:* **Like the folk lettering on the walls, the high shelves were borrowed from the Swedish peasant tradition.►**

OLD-TIME CHRISTMAS STORY

A room wrapped with bows like a Christmas present all year round





Both from a private collection. Bottom: Painting at Göteborg Museum, Göteborg, Sweden.



Top left: Trimmed on Christmas Eve, the Larssons' tree was decked with paper baskets to hold sweets, gingerbread cookies made by the children and Swedish flags. In this 1917 painting, "Christmas Sweets," a young daughter adds a candle.
Bottom left: "Lisbeth," 1894, shows her delight in a new toy. Christmas presents in the Larsson family always came wrapped with a poem. Cherished as much as the gift, its verses offered veiled clues as to the little treasure it accompanied.
Left: Carl Larsson lovingly painted bows around his wife's bed, tucked, like a ship's berth next to a wardrobe in the room she shared with her babies. The ceiling is painted green, and one of Karin's tapestries drapes the door (not shown) to her husband's adjacent room.

MARK SADAN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

'TIS THE SEASON TO PARTY

CHRISTMAS EVE OPEN HOUSE: Decorate lavishly, feed guests simply, celebrate joyously



CHRIS MEAD



WILLIAM P. STEELE



WILLIAM P. STEELE

Opposite: **Streamers of orange zest were made by peeling an orange spirally with a zester.** ***Top left:*** **Plump gingerbread men stand around a rosemary plant trained into a tree.** ***Top right:*** **Inspired by the stockade-fence shape of this twig basket, Mr. Lewis made a winter garden to give to a friend. The "hill," where antique animals graze is moss, and the tiny "tree" is a small yew branch.** ***Left:*** **The family room is decorated with two privet trees and garlands of laurel, pine and holly.**

Festive rooms are, of course, essential ingredients for a good party, and when a house is as beautifully decorated as this—and as full of the spirit of Christmas—success is virtually guaranteed. In fact, Joy and Robert Lewis prefer to spend all their holiday energy decorating the rooms of their 1830 cottage and to keep the food and effort for their annual Christmas Eve open house as uncomplicated as possible. The Lewises buy their favorite delicacies (they know just where to go for the best smoked turkey, the best *cornichons* to go with the paté) and set them out on the dining table already decorated with what has come to be their trademark: a tier of three glass cake stands filled with fruit. From Mrs. Lewis's collection of 18th- and 19th-century stands, the glass tiers were filled the year before last with citrus fruit, herbs and pomanders made of scored oranges studded with cloves. ►

From *Herbs* by Emelie Tolley and Chris Mead. Reprinted by permission of Clarkson N. Potter, Inc.
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CHRIS MEAD

'TIS THE SEASON TO PARTY

Given their passions—he is a decorator, she is his office administrator and both are avid collectors—it is hardly surprising that Joy and Robert Lewis love to pull out all stops when decorating their house for Christmas. It gives them a splendid opportunity to use several collections, and also to pay homage to the Long Island heritage of their harbor master's house in Cold Spring Harbor. For instance, the laurel and holly garlands in the family room *(see preceding pages)* were inspired by a William Sidney Mount painting of the living room in Mount's own homestead in Stony Brook.

Joy Lewis's antique cake stands are distributed around the dining room to display a variety of simple desserts, and antique Pennsylvania Dutch farm animals prance around the dessert table. Souvenirs from Mr. Lewis's recent trip to Italy—marbleized obelisks and silver votive figures—decorate the larger round table *(right)*. "We like to tie in whatever is a current passion in our lives," he explains. Last year the rich colors of deep red fruits—apples, grapes and pomegranates—dominated the centerpiece. "We *did* want a change from citrus fruits," says Mr. Lewis, "but we don't plan precisely. We usually use whatever looks most glorious at the vegetable stand!"■



Left: The small white house, part of the Lewises' collection of Long Island artifacts, is a replica of a late-19th-century house on the North Fork. Next to it, bottles of spätlese wine, another tradition at the family's open house, stand in an urn of ice. For last year's Christmas Eve party the Lewises' feast of traditional delicacies included pâté garnished with radishes, ham, smoked turkey, Stilton and Cheshire cheeses. Mango chutney and plump dried figs completed the elegantly simple menu.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

WILLIAM P. STEELE

HOLIDAY SUPPER: Pair hearty soup and cheese with splurges—oysters, champagne, glorious flowers

Tom Pritchard's rambling stone house in the Catskills is where his whole clan—19 strong—loves to spend Christmas every year. No wonder. Fires crackle in all seven fireplaces, the scent of flowers mingles with the pungent smell of evergreens, the brick oven is stoked for baking, the champagne is on ice. "In its own way this is a real story-book place, but it isn't precious at all," says Mr. Pritchard about the house he owns with Billy Jarecki, a partner at Mädderlake, a floral design shop in New York City. "Although sections date from the Revolution, it's wonderfully casual, and no one—especially not my five nieces and nephews—feels obliged to be proper and correct. We can all relax." In fact, Mr. Pritchard's whole approach to Christmas is relaxed. Like many of the best hosts he maximizes the impact and minimizes the effort. For him, that means decorating with the exquisite flower arrangements and greenery his shop is famous for. (Mr. Pritchard, Mr. Jarecki and their partner Alan Boehmer have recently written a book describing how to make these arrangements: *Flowers Rediscovered*, Stewart, Tabori & Chang.) Mr. Pritchard also plans luxuries like fresh oysters and exotic cheeses that are easy to prepare. "Oysters and champagne are a permanent fixture of Christmas Eve," he explains, "and English muffins are a tradition for Christmas morning." Not all traditions have to do with food and drink. It has become a custom for the children to sleep in the studio across the terrace from the main house. "Because it's such a large and imposing space we put up a tent for them inside. They love the camping-out feeling."►





Right: **The dining room, in the oldest part of the house, is the scene for Christmas Eve supper. Hot tomato soup supplements the traditional oysters and champagne.** *Above:* **Tree with ribbon streamers and glass balls.**

'TIS THE SEASON TO PARTY





CHRISTMAS BREAKFAST: Whether you're a family of four or 19—in this case—serve up your own traditions. Here, English muffins baked in a wood stove.

'TIS THE SEASON TO PARTY

The menu for Christmas breakfast at Tom Pritchard's house is more casual but no less luxurious than the one for Christmas Eve. He has gathered the best homemade jams to go with the English muffins he bakes, throughout the morning. "Because the oven takes so much wood and kindling to keep it going we've instituted a wood-gathering hike as a family tradition!"■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



WOODLAND WREATHS

The basics of the forest—bark, leaves, berries, moss—are entwined in easy-to-make wreaths that celebrate nature's textures and colors, and warm the holiday home





Above: The elements of styling a rustic wreath include *(from left):* grapevine base, roses, red dogwood, eucalyptus, field grass, moss, pinecones and sprigs, ginster (available at floral supply shops). Paul Bott of Twigs created the wreaths shown. "I don't want them to look too man-made, or too stiff," he says. *Left:* Pinecones, roses and red dogwood adorn a wreath that graces a mantel in an old tavern in upstate New York. After refrigerating the cut roses in water for four hours, Mr. Bott places them in water tubes and tucks them into the wreath, inserting fresh flowers when they fade.



Hemlock, leaves and lichen gathered on the grounds of an 18th-century inn mingle in this wreath, hung on a weathered side door. Paul Bott uses "anything with visual and textural appeal. I favor odd, long-lasting combinations, like Granny Smith apples, magnolia leaves and heather." To construct a wreath, wrap the base with vines and branches, then tuck and wire greens, ending with sprigs and flowers. For extra-sensory pleasure, try fragrant sprigs of bayberry or bundles of herbs. To enjoy all year, change the arrangement with the seasons: lilies, grape ivy and dried grasses are ideal.■


OH CHRISTMAS TREE,
Oh Christmas Tree...



Every year, on a majestic balsam, a family of bird lovers offers edible ornaments to fine-feathered friends

You can learn about a family from its Christmas tree. It's easy to spot the unabashed sentimentalists who hang the paper chains their children made back in kindergarten, and the collectors who add one or two judiciously chosen ornaments each year. Then there are visually gifted trimmers who decorate sparely and always create a tree of splendor. The annual tradition for the family (amateur ornithologists) who decorates this tree is to coat it with treats for the birds. Orange halves—with the fruit scooped out—are filled with birdseed mixed with suet; boughs are hung with loops of green grapes, garlands of popcorn and cranberries.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

OH CHRISTMAS TREE...

Three very different trees reflect the family traditions of the decorators whose personal styles shine through





Mariette Himes Gomez trims her tree with angels made by Joan Roche. Some have hats of thistle pods, others have tiny straw bonnets.

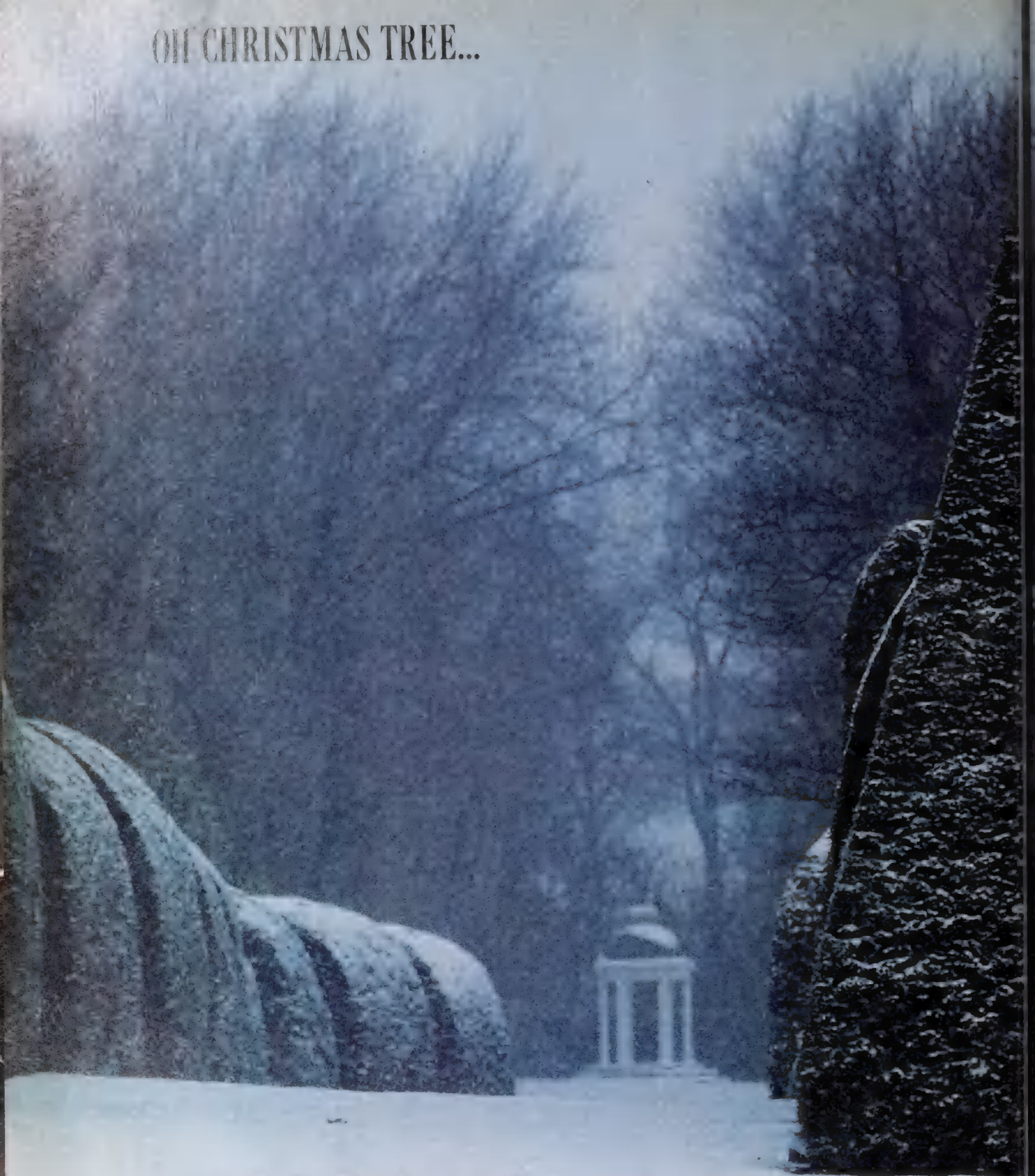


1940s Christmas houses from Robert Warshaw Ltd. nestle in the branches of Ann LeConey's lavishly decorated tree.



Rustic grapevines wrapped around Philip Baloun's tree create a dramatic contrast to the crystal snowflakes and gold balls.►

OH CHRISTMAS TREE...



"A poem lovely as a tree"

Some trees need no decorating at all at Christmas. Topiaries, such as these sculptured trees and shrubs at Ladew Gardens, stand proud with a slight dusting of snow. Harvey S. Ladew, who planted 22 acres of gardens at his home in Monkton, Md., shaped and trained hemlock trees into these hedges and obelisks whose snow-white markings are shared by a stallion.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

MICHAEL SKOTT

PUT CHRISTMAS IN THE HANDS OF KIDS

Recruit your Santa's helpers with two easy craft projects



Creating edible Christmas ornaments together in their cozy log cabin in Cold Spring, N.Y. (shown on our cover), gave the O'Brien family a great excuse for an eggnog party. The stars were cut by the dozens from butter cookie dough.►


MICHAEL SKOTT

PUT CHRISTMAS IN THE HANDS OF KIDS

Cutting up:
Instead of buying cards, introduce the kids to a craft that can be a party, too

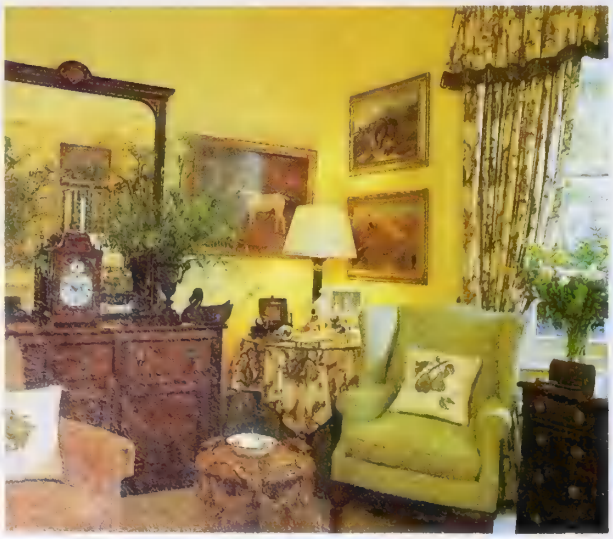




Gene Kennedy (left), had so much fun creating these cutouts with his parents last season, that this year he wanted to show his friends how to make them. Brian Bellinger shows off his bunnies while Katie Boote and Margaret Parvin work away. Cookie cutters and pre-made patterns from an art supply store provided the designs, including dogs, cats, bears, rocking horses and rhinos. The kids traced the animals they liked best onto folded calligraphy paper, snipped them out and stamped them "Merry Christmas." *For details, turn to page 95.*■

LIVED-IN LOOK TO GO

In the demanding, quick-change world of decorating there are only two places where a decorator's own preferences come first: in a showhouse and in her *own* house. Clever of Felicity Wigan to have combined them both. Her 14-room townhouse in London's bustling Chelsea district doubles as her showroom where everything is for sale and clients and friends alike come over to browse, chat and check out the newest acquisitions. For 10 years a partner in Simplicity Designs, she now co-owns, with Judith Roberts, Simplicity Antiques. The home setting helps end the vexing question, ". . . but how will it look in the room?" Ms. Wigan scours England to find quality 17th-, 18th- and 19th-century antiques but she is not averse to well-made reproductions. Shown here, the sitting room/study reflecting the Wigan style: comfortable upholstered furniture, bold floral fabrics and warm woods.►



CHRISTOPHER SIMON SYKES

The Wigans installed large windows in the sitting room/study *(right)* to enjoy a sunny garden view. Unoccupied for 30 years, the compact townhouse required a thorough overhaul to get it ready for their three children, their dogs and Ms. Wigan's business.

In this London decorator's townhouse,
you can come for tea and leave with the cup!



LIVED-IN LOOK TO GO

"The bedroom reflects my passion for flowers, pristine white laces—and a penchant for pink"

Despite the bounty of traditional English decorating elements in Felicity Wigan's house, there is a distinctive *American* style that results. It's found in the freshness of each room—the quantities of white, the clean-cut impact of new upholstery, the emphasis on good lighting, the insistence on personal comforts which includes putting the right piece in the right place. To Ms. Wigan the right place is also bound to be the prettiest. The Wigans' bedroom and bath is an example *(opposite)*.

With approval from her husband to indulge in full-blown pink, Ms. Wigan combined subtle polka dots on the walls with a pattern of English cabbage roses—all anchored by white. To stylishly camouflage a less-than-perfect bed, she candy-wrapped the bedposts. Bedside lamps are topped with shades shirred in the playful polka dots. And to repeat the cabbage roses, a Victorian button-tufted chair sits demurely by the bed, barely visible in this picture. More Victorian touches: cutwork antique linen tableskirt on both bedside tables underlayered with soft pink silk and *(inset)* a 19th-century portable dressing case with mirror flanked by a collection of silver-capped toiletry jars. ►



The bath reverses the pink-on-white theme used in the bedroom. Here the emphasis is on soft pink in clean, crisp stripes that bring a fresh-air feeling to the classic mahogany-encased bathtub. Here, too, large new windows were installed to alleviate a drab, boxed-in look and an all-too-cramped feeling.



LIVED-IN LOOK TO GO

"When the fabrics and furniture have mellowed with time and cherished possessions bear the imprint of age, the English country look comes into its own"



Satin eiderdown comforters top the blanket covers on the guestroom beds. Blue satin bows, 10 in all, cap the deeply flounced valances of the room's graceful draperies.

One of the children's bedrooms doubles as a guest room and continues the theme of hand-picked selections by Felicity Wigan. "I only buy what I think is pretty, so it follows that I love everything I have. When something is sold it is replaced right away and the few items I'm determined to keep I shift around all the time." Flowers are Ms. Wigan's decorating identity: Asters and primulas on needlepointed pillows, stylized apple-blossoms in the fabrics, fresh sweet-peas in crystal vases. A charming half-tester brings together twin beds, adding an illusion of width to the narrow room.

The vanity *(opposite)* is layered with two antique cutwork embroidered tablecloths over a cotton underskirt. It is set with pieces from Ms. Wigan's perpetually changing collection: porcelain toiletry articles, small pieces of blue-and-white, a ginger-jar and a traveling mirror. The headboards of the twin beds are examples of reproductions Ms. Wigan believes work very well in almost any decorating scheme.►



LIVED-IN LOOK TO GO



FOR MORE DETAILS, SEE PRODUCT INFORMATION



"I thrive on change...adding to my collection and switching things about after something's been sold"

One neutral—pickled wood—is used throughout the dining room/kitchen. Ms. Wigan mirrored one wall, installed banquette seating in a corner and built a new cupboard which she filled with all white, bone and cream-colored tableware. For more country freshness—blue-and-white plaid seat cushions and a blue-and-white flowered kitchen curtain. All fabrics on these eight pages from the collection of Colefax & Fowler.■



Since good drinking water is scarce in the Bahamas, this traditional Bermuda stepped roof was chosen for more than its aesthetic quality. Made of lime and cement, it is designed to catch rainwater in hidden gutters that feed into a cistern under the house.

VINCENT LISANTI

ISLAND ARCHITECTURE

COLORS OF THE CARIBBEAN

Dominated by a circular window, this updated Bahamian-style house focuses on the ever-changing sky



COLORS OF THE CARIBBEAN

The swimming pool with its flowered tiles bordered by green creates a link between the guest house and the gazebo



The living room's skyward window is a set-in dormer, giving the house a silhouette similar to its Bahamian neighbors.

In the Caribbean, venturing indoors is usually done with great reluctance. After all, what man-made interior can rival the brilliance of the sky or the seduction of a breeze scented by exotic flowers? One house which humbly attempts such a challenge is this Bahamian guest cottage. Up-to-the-minute in its modern architecture, it is totally attuned to softening the boundaries between indoors and out.

The kingpin of the house's design is a huge round window set off by the strong geometric lines of the deck's framework. Stylish, yes, but both features have an environmental raison d'être. The window, for example, was devised because the owners, Kit and Lee Chambers, wanted to open the house to the sky. Now the interior's focus is on the ever-changing clouds and the stars. "You can't imagine how beautiful it is in the moonlight," says Mrs. Chambers. As for the deck, it serves as a frame for flowering allamanda vines that will eventually shade and scent an inviting outdoor area.

Inside, the house alludes to nature in every way—tulips bloom on all the seating, from the sofa bed to the director's chairs. A bright blue rug evokes the sky and a paned mirror adds the illusion of yet another window. Even a plain white corner by the door is given a sense of vista with a trompe l'oeil screen. Painted by artist Judy Dinnick, it boasts a basket of flowers very similar to the ones which decorate the room. Furnishings available through The Chambers Co., the owners' interior design firm. Wicker chair, O'Asian. Landscape architect, Michael Myers.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION



COLORS OF THE CARIBBEAN

A stylistic melting pot, Caribbean architecture may evoke New Orleans in a balcony, New England in a porch, but what makes the houses distinctly, passionately Caribbean is color—daring pinks, blues, purples and reds mixed to a calypso beat. It's the rhythm of island life that you feel in the houses. And the inspiration for such vibrant hues is everywhere in nature: the petals of an exotic flower, the feathers of a bird.

For those of us in less paradisal—and perhaps snowier—climes, upbeat Caribbean color can easily be brought indoors, as in this bedroom *(right).* The key to its scheme: white walls freely splashed with color—pink for a gauze canopy, yellow for a terry-covered pillow, coral for a comforter. The chaise with its jewel-like pink is slipcovered in pure cotton toweling, as are its brilliant-hued pillows. Throughout the room, the colors are mixed according to personal sense of style, the result a pastiche with the liveliness of multi-hued Caribbean houses. All products, Ralph Lauren Home Collection.■







Top: Balconies show Spanish and French influence.
Above: A metal roof is in the pink; a shuttered window lets in the breezes.

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WILLIAM P STEELE

Take your cue from the Caribbean and mix your favorite hues with tropical abandon



FOR MORE DETAILS, SEE PRODUCT INFORMATION

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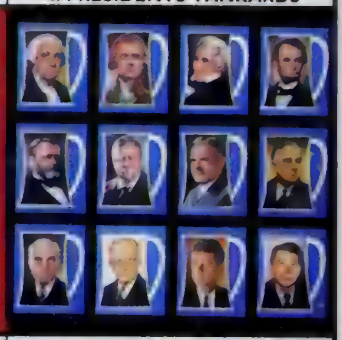


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THE BRITISH THIMBLE SOCIETY has commissioned London Antiques to give this fine bone china commemorative thimble FREE with every 2 sets of thimbles ordered. VALUE $14.95, in full color edged in 24kt gold, inscribed on reverse:

"Commemorating the 100th Anniversary of the World's Most Famous Symbol of Freedom & Liberty
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This thimble is LIMITED TO ONLY 2500 worldwide. *Ensuring this special thimble will become a valuable and treasured heirloom in the future.
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1886 - CENTENNIAL - 1986

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Full money back guarantee if not completely satisfied.
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q This vase is signed Kew Blas. It is 4 inches high and made of iridescent green and amber glass. Is it valuable?

—G.W., East Providence, R. I.



A. Kew Blas is the name that was used by the Union Glass Company of Somerville, Mass., for their art glass line. William S. Blake, the superintendent at the factory, named the glass probably by rearranging the letters of his name. The company was in operation from 1851 to 1924 but made the iridescent ware after 1893. The glass was usually made in shades of green, white or brown. It is very similar to other iridescent glasswares of the period. Your vase is worth about $375.

Q This is an antique combination bookcase and desk that is made of mahogany and light-colored woods. It measures a little over 6 feet in height. What should I call it on my insurance forms? What is it worth?

—S.S., Houston, Tex.



A. You own a Federal secretary-bookcase. The slant-top desk was in fashion in the 18th century, but by 1800 designers working in the new Federal style favored either small writing tables or high combination pieces like yours. Education had become more important, and storage for books and writing materials was needed. A hinged or sliding board was used as the writing surface and pigeonholes for papers were hidden behind tambour doors or a fall-front panel. What often appeared to be a top drawer was really the hidden desk area. This subterfuge made it possible to design a desk that was only 18 or 19 inches deep. Most of the combination pieces were made in two parts so they could be moved easily through doors. The Federal secretary-bookcase with satinwood trim and glass doors has been copied since 1800. Some are still being made. If you have a piece made between 1800 and 1820 it is worth from $3,000 to $5,000. If you own a more recent copy it is probably worth about $1,500.

Q This strange chair is made of some kind of horns. There are springs under the seat so you can rock, but the legs of the chair do not move. Is this of value or just for fun?

—A.D., Riverside, Calif.



A. Horn furniture was an ingenious idea of the late 19th century. Many strange pieces were made in shapes similar to other Victorian furniture. Instead of wooden arms and legs, curved horns were used. The longhorn cattle was being slaughtered for meat and thousands of the steer horns were available in all parts of the country. Horn pieces were admired by those who were reminded of the romantic early days of the frontier. Even President Teddy Roosevelt was given one as a gift. Pieces were sold to Easterners for use in their summer homes or libraries. One skilled horn furniture maker was Wenzel Friedrich of San Antonio, Tex. He often inlaid the horns with small stars. Your chair, with a star, may have been one he made. That, plus the fact that it is a rocker, makes it an exceptional piece of horn furniture. The average horn chair sells for $1,000. Yours is worth at least $2,000.

Q My 12½-inch-high pewter pitcher is marked with an eagle surrounded by the words Boardman & Co., New York. What is its age? Use? Value?

—D.B., Davenport, Iowa



A. The Boardmans were well known as pewter makers in America in the 18th and 19th centuries. A family member married a Danforth and it is said that half of the American pewter still existing today was made by someone in the family. The eagle mark on your pewter was used from 1825 to 1827. All of the Boardman pewter was made in Hartford, Conn., but the name New York was used on pieces sold through a New York City shop. Your flagon could have been used for wine or for communion services. If it has no major repairs, it could be worth as much as $2,000.■

Dare to be More.



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17 mg. "tar", 1.3 mg. nicotine av. per cigarette by FTC method.

ENTERTAINING PLUS

By BEVERLY McGUIRE and SARAH BELK



FOOL-THE-EYE FUNGI

Make Martha Stewart's meringue mushrooms to decorate a bûche de Nöel or to pack in baskets for gift-giving: Preheat oven to 225°. Beat 6 egg whites until foamy. Add pinch salt, ¼ t. cream of tartar and 1 t. vanilla. Add 1½ c. sugar 1 t. at a time beating 1 minute after each addition. Beat until very stiff. Use pastry bag with ⅝-inch tip. Pipe out caps onto foil-lined baking sheet. Use ½-inch tip for stems; dust with cocoa. Reduce heat to 200°; bake 1½ hours or until dry. Melt 6 oz. semisweet chocolate and spread thin layer on underside of cap. Dip tip of stem into chocolate; affix to cap. Turn upside down to dry.

A BIRD IN HAND

Smoked turkeys (8 to 10 lbs., $36.95 ppd.), ducks ($16.95 each) and 2½ to 3 lb. sirloin tips ($16.95) make for easy holiday entertaining: Simply slice and serve. From Tennessee Smokehouse, 930 Third Ave. S., Nashville, TN 37210; (615) 244-4488. (Add $5 west of the Rockies.)

BASKET OF BOUGHS

For a festive holiday centerpiece this Christmas, Paul Bott, owner of Twigs, one of Manhattan's most creative floral design shops—399 Bleecker St., NYC 10014; (212) 620-8188—suggests gathering armfuls of white pine boughs, hemlock and holly branches, mixing in a few red and white French hybrid roses, white chincherinchee and shined-bright red apples or pomegranates—all in a pretty rustic twig basket!



SURVIVAL KIT

New York's Great Performances, Inc.—caterers, party coordinators and staffing agency—sends these party essentials to all their events. Among the necessities you won't want to be without at your own gala: a sharp knife for bar fruit, speed pourers for liquor, a mallet for cracking ice, an ice scoop.

FELIZ NAVIDAD

A refreshing twist on the most festive of all beverages: Fill Champagne flutes ⅓ full with chilled fino sherry. Fill with dry sparkling Spanish wine; garnish with lemon twist. Serve as an aperitif with toasted, salted almonds.■

RANDY O'ROURKE

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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HELP YOURSELF TO A HOLIDAY FEAST



Double-decker tarts, peanut shortbread, sweet potato cookies, pecan truffles and more being sampled by the Reilly children.

When it's holiday time down South—or wherever you celebrate—these new variations of good old-fashioned dishes make buffets most festive ▶

HELP YOURSELF TO A HOLIDAY FEAST



Time-honored dishes with a twist—*clockwise from left:* Pear and apple ambrosia; radicchio and grapefruit salad*; roast turkey*; carrot salad with sherry pepper dressing; parsnip salad with chestnuts and pecan vinaigrette; cornmeal [illegible] golden fruitcake; whole wheat Sally Lunn; artichoke pickle*; [illegible] biscuits with crème fraîche and caviar; ham biscuits [illegible] butter; cranberry relish*; Christmas spiced beef and [illegible] mayonnaise from *The New Southern Cooking* by [illegible] to be published by Simon & Schuster in late 1986. ►

*Recipes [illegible] given.


QUINTO

FOR SOMEONE SPECIAL

Noted cooks present holiday recipes to make in advance—or at the last minute



Curried mushroom phyllo pastries from Panhandler's caterers in New York City.



Cooking teacher Nancy Barr's insalata di rinforzo *(center)*; Jean Anderson's red pepper pâté.



Martha Stewart's fruitcake *(far left and right)*; cranberry muffins and relish from Manhattan's Neuman and Bogdonoff.

RECIPES BEGIN ON PAGE 89 FOR MORE DETAILS SEE PRODUCT INFORMATION

Top right, clockwise from left: Sugared nuts from California-based food consultant Ruth Leserman; smoked trout mousse Mirabelle packed in a copper casserole; horseradish-cheddar spread in individual soufflé dishes from New York caterer Dorothy Krupnik. *Below:* Food Editor Sarah Belk's not-too-sweet cornmeal stars and Lee Bailey's rich hazelnut crescents.

FOOD PACKAGING TIPS:

- Keep perishables chilled until the last minute; include a note with storage, serving and/or reheating suggestions.
- Keep cookies, cakes and breads in airtight containers until ready to give (*freeze* cakes and breads if making well in advance.)
- Be prepared for unexpected gift giving: Have an extra batch of cookies or candy on hand, wrapped and ready. ■





By PETER QUIMME

How to Give a Champagne Dinner



ALL CRYSTAL FROM TIFFANY & CO.
ALASTAIR FINLAY

If there's one time of the year when a grand Champagne dinner doesn't seem an extravagance, it's at holiday time. It's a natural for New Year's Eve. Some people believe serving Champagne throughout a meal was an idea thought up by Hollywood or perhaps by those who couldn't be bothered to select an appropriate wine for each course.

Actually, serving Champagne from beginning to end works remarkably well. There's something about the palate-tickling bubbles and crisp acidity that stands up to a wide variety of foods, from salty, savory hors d'oeuvres to shellfish to lighter meat dishes and delicate non-sugary desserts.

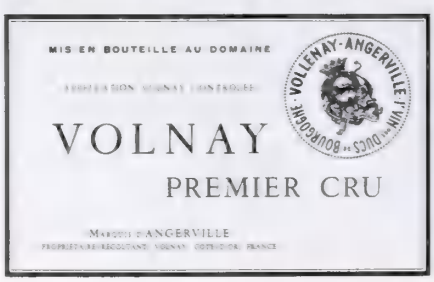
Rather than serving one Champagne throughout a dinner, however, I find it's much more fun to pour a variety. Most of the well-known Champagne houses—and the best sparkling wine producers—offer a range of different styles. For aperitifs, I'd select a light blanc de blancs, a type that emphasizes the crisp elegance of Chardonnay (the 1976 Dom Ruinart, $30, and the 1982 Schramsberg, $20, are top choices). Next, with the first course, I like to serve a rich, classic Brut Champagne, such as a Bollinger Special Cuvée ($25). Serving a rosé Champagne with the main course is a marvelous touch (the '78 Moët at Chandon Rosé, about $30, and the 1982 Schramsberg Cuvée de Pinot, $19, are excellent). With dessert, you'll want to serve a sweeter Champagne than the bone-dry ones above. Look for a demi-sec, such as Moët et Chandon's ($21) or Schramsberg's Crémant ($19), for a delightful finale.

A couple of reminders: Serve Champagne chilled, but not overly cold, in tall flutes, to best appreciate the bubbles. Provide each guest with a different glass for each Champagne. When opening bottles, aim the cork away from people, and open slowly to avoid wasteful, if spectacular, gushes.

WINE VILLAGES OF BURGUNDY: VOLNAY

Those who enjoy red Burgundy, as I do, know that there's more than one style of wine made in France's famed Burgundy region. Even though the grape used for all the area's red wines is the Pinot Noir, each village and its associated vineyards produces a different kind of wine. The deep, robust wines of Chambertin and Corton have their fans, but I find the light, lovely reds of the Volnay district unsurpassed for their ravishing scent and sheer deliciousness of flavor.

The most famous vineyards, such as Caillerets and Champans, are worth looking for, but as with all Burgundy, the producer is what indicates a bottle that lives up to its reputation. Reliable names include the Marquis d'Angerville, Domaine Clerget, and the Domaine de la Pousse d'Or. Look for 1978, 1979 and 1980 to enjoy now. 1981 and 1982 are more variable in quality. Expect to pay $20 to $25 for these scarce and superb bottlings.



BOTTLED GIFTS

My list is ready, if anyone wants to give me a bottled gift. I particularly enjoy a fine, nutty sherry, such as the superlative Sandeman Imperial Corregidor Oloroso ($22.50). And who can't use more Champagne? Dom Ruinart offers a pair from 1976, a pale Blanc de Blancs and a delightful rosé, handsomely boxed ($60). In Scotch, I most enjoy the highly individual single malt whiskies. I'd be delighted to unwrap Laphroaig 10 year old from Islay, stylish, elegant Auchentoshan 10 year old from the lowlands, or the classic highland malt, The Macallan 12 year old (all $21).■



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GENERAL FOODS

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So good, they will even please your expert taste

If you love Chinese food, then you know how delicious an authentically prepared entree can be.

Now, you'll discover the same delectable flavor you've come to love in each of our new Chun King Entrees.

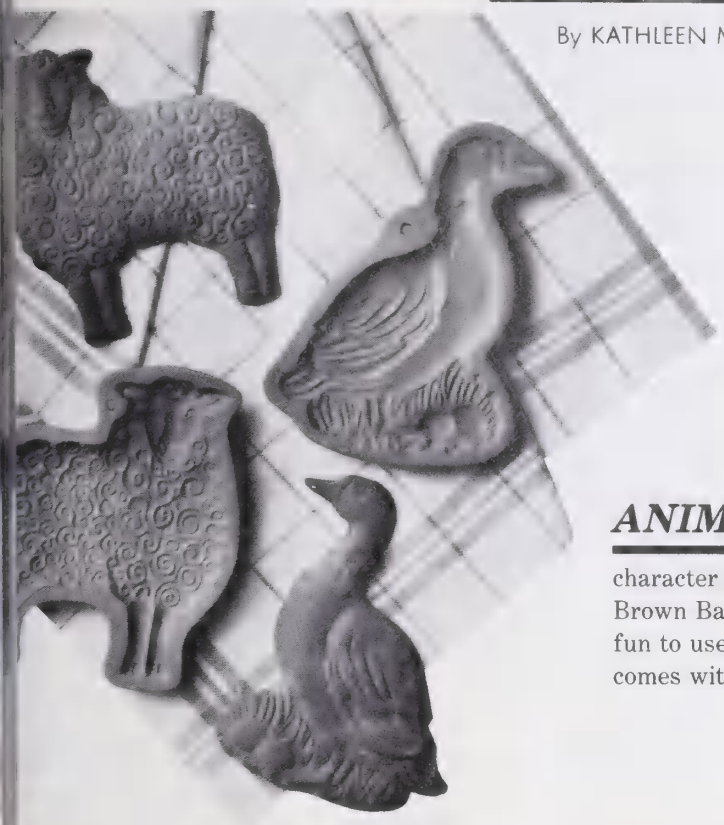
Try any one of eleven Chun King Entrees. From the first bite, your expert taste will agree...they're delicious!



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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



MINI MICROWAVES

Tuckaway™, Magic Chef's new microwave oven line, is appropriately named. Three models, each a small 9½ inches high, 11⅞ inches deep and 22½ inches long, mount under cabinets for a built-in appearance. A drop-down door doubles as a shelf. Maximum power is 600 watts; $199 to $249.

ANIMAL EDIBLES

These cookies with character are from a group of 20 animal-shaped molds from Brown Bag Cookie Art®. Of unglazed stoneware, they're fun to use and great for gift-giving or tree-trimming. Each comes with a recipe booklet and a ribboned bag, $12.

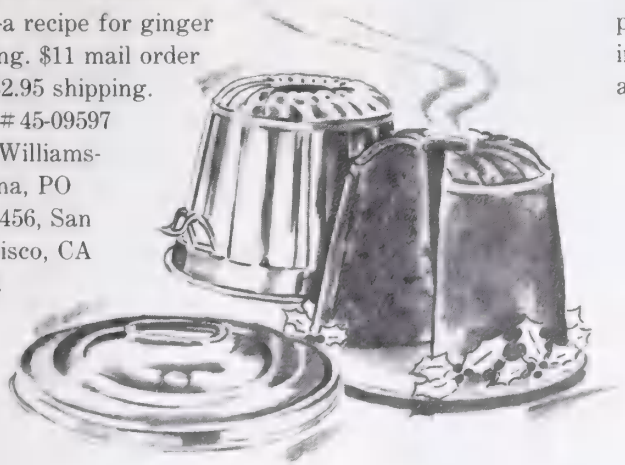


ON BOARD

This over-the-sink cutting board gets high marks for practicality. Made of plastic, its handles and drain come in primary colors or white. There's a matching dish rack and trivet too; $10 from Himark.

PUDDING ON THE RITZ

Steamed pudding, a festive holiday tradition borrowed from the English, is made in a fluted mold such as the one shown here. Handmade in Portugal of tinned steel, it features folding handles and a clamp-on lid. Tucked inside—a recipe for ginger pudding. $11 mail order plus $2.95 shipping. Item #45-09597 from Williams-Sonoma, PO Box 7456, San Francisco, CA 94120.



IN THE SPIRIT

Luscious chocolate creams flavored with Jack Daniels or your favorite spirit make wonderful gifts. With Wilton's candy making kit, which comes complete with paper cups and boxes, you can make them yourself. The kit makes two pounds and retails for $10.■





MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

PEPPERMINT SNOW

- 10 ounces white chocolate, chopped
- 2 tablespoons unsalted butter
- 4 eggs, separated
- 4 tablespoons peppermint schnapps
- 1 cup heavy cream
- 1 teaspoon peppermint extract
- 1/2 cup sugar

☐ Place chocolate and butter in microproof bowl. Microcook on medium-high (70 percent power) 2-1/2 to 3 minutes. Stir until completely melted. Beat in egg yolks and schnapps. Beat cream and peppermint extract until firm. Fold into chocolate mixture.

☐ Beat egg whites in bowl just until soft peaks form. Place sugar and 1/4 cup water in small bowl and stir well. Microcook on medium-high (70 percent power) 9 to 10 minutes, or to soft ball stage (234°), stirring every 3 minutes. Pour sugar syrup in steady stream into egg whites, beating constantly until stiff and glossy. Fold into chocolate mixture. Spoon into dessert dishes. Freeze 2 to 3 hours. Let stand at room temperature 10 minutes before serving. Decorate with crushed candy canes if desired. Serves 8.

CREME CARAMEL

- 1-1/4 cups sugar
- 4 whole eggs
- 4 egg yolks
- 2 teaspoons vanilla
- 1/4 teaspoon salt
- 2-1/2 cups milk
- 1 cup heavy cream

☐ Place 3/4 cup sugar and 1 tablespoon water in 2-cup glass measure. Microcook on high 3 to 4 minutes or until syrup is golden, stirring after 1 minute. Stir well and pour into 2-quart microproof ring pan *immediately.* Tilt pan to coat bottom and sides.

☐ Beat eggs, yolks, remaining sugar, vanilla and salt in bowl. Place milk and cream in 4-cup glass measure. Microcook on high 3 minutes or until hot. Pour slowly into egg mixture, beating constantly until blended. Pour into prepared pan. Microcook on medium (50 percent power) 14 to 17 minutes, rotating pan every 3 minutes, or until center of custard is barely set, pushing cooked edges of custard in toward center after 7 minutes.

☐ Let stand 15 minutes; refrigerate. Invert onto serving plate with rim. Fill center with fresh berries if desired and spoon syrup over. Serves 8 to 10.■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking time will be necessary.

PUTTING CHRISTMAS IN THE HANDS OF KIDS

Continued from page 65

COOKIE DECORATIONS

1 cup (2 sticks) unsalted butter, softened
1 cup sugar
2 large eggs
1 tablespoon vanilla extract
3 cups flour
1/2 teaspoon baking soda
1/2 teaspoon salt
1/2 teaspoon ground coriander

☐ In a bowl, cream butter until pale yellow. Add sugar and beat until light and fluffy.

☐ Beat in eggs and vanilla. In a separate bowl combine flour, baking soda, salt and coriander and beat into butter mixture. Chill 2 hours.

☐ Roll out dough 1/8-inch thick. Cut out stars with cookie cutter; place on baking sheets.

☐ Cut out tiny hole at top of each cookie.

☐ Bake in preheated 375° oven 5 to 8 minutes or until edges are golden brown. Cool on rack. String a ribbon through hole and tie on Christmas tree. Makes about 50 three-inch cookies.

PAPER CUTOUTS

Materials: Cookie cutters or patterns from an art supply store; a pad of 20-by-30 calligraphy paper; a rubber stamp embossed with a Christmas greeting; felt-tip pens.

☐ Fold a sheet of paper in half lengthwise; then fold into fourths lengthwise. (Fold outer edges back so they're even with center fold, forming a fan approximately 5 inches wide.)

☐ Trace cookie cutter shapes onto heavy construction paper or cardboard and cut out. (Or, use premade patterns.)

☐ Next trace designs onto the folded paper (as if making paper dolls) and cut out. Stamp with the greeting inside the last fold.

☐ Make a dot with a felt-tip pen for eyes. Draw a bow around animals' necks.

☐ To use decorations as package ties, cut them apart and punch with a hole punch to insert string or ribbon.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

HELP YOURSELF TO A HOLIDAY FEAST

Continued from page 87

HAM BISCUITS WITH CHEVRE BUTTER

1-3/4 cups all-purpose flour
2 teaspoons baking powder
3/4 teaspoon salt
1/2 teaspoon baking soda
5 tablespoons unsalted butter, chilled
3/4 cup buttermilk

Chèvre butter:
1/2 cup (1 stick) unsalted butter, softened
2 tablespoons mild goat cheese
3 ounces thinly sliced country ham

☐ In bowl, combine flour, baking powder, salt and baking soda. Cut in butter until mixture resembles coarse meal. Add buttermilk and stir with fork until dough forms. Knead 7 to 10 times or until just blended.

☐ Roll out 1/4 inch thick and cut into 1-1/ 2-inch rounds. Place on ungreased baking sheet and bake in preheated 450° oven 10 to 12

(Continued on page 98)



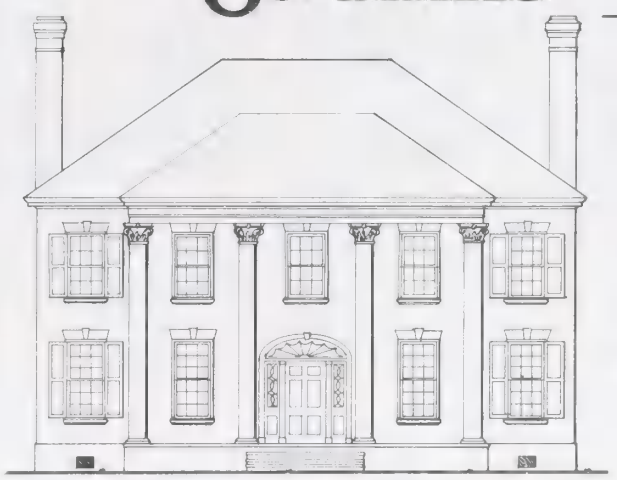
We took the first grind and brew coffee maker and made even more of it.

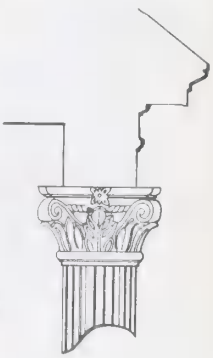
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QUICK COOK

Unusual produce makes a hearty midwinter surprise



Fresh herbs, exotic spices and out-of-the-ordinary vegetables turn a basic chicken and rice dish into something extra special. Other vegetables such as broccoli, cauliflower or green beans may be substituted for those suggested here, according to seasonal availability. This easy main course cooks in one large skillet on top of the stove, so clean-up is a snap. I serve a light salad to start and a fresh fruit mélange for dessert. When I have time, I bake coconut madeleines, dust them with confectioners' sugar, and serve them alongside the fruit dessert. Serves 4. —MARTHA STEWART

Spinach, Grapefruit and Avocado Salad With Walnut Dressing

2 large bunches young spinach, well washed and dried
1 pink grapefruit, peeled, pith removed and cut into sections
1 ripe avocado, peeled, pitted and sliced

Dressing:

1/2 cup walnut halves
2 tablespoons walnut oil
6 tablespoons olive oil
2 tablespoons balsamic vinegar
1 shallot or scallion, finely minced
Salt, freshly ground pepper to taste
Pinch sugar

1. Arrange spinach leaves in large flat bowl. Arrange grapefruit and avocado pieces in decorative pattern on spinach.
2. In skillet, sauté walnuts in walnut oil 2 to 5 minutes or until golden brown. Drain, place in jar, and add remaining dressing ingredients. Shake well and pour over salad. Serve immediately.

Chicken Wings With Rice and Vegetables

1/4 cup olive oil
6 scallions, finely chopped
3 cloves garlic, peeled and sliced
1 sprig fresh rosemary
2 to 3 bay leaves
2 yellow or green bell peppers, seeded and cut into 1-inch pieces
1/2 pound baby okra, trimmed
2 Japanese eggplants, cut into 1/4-inch slices
1/4 pound Shiitake mushrooms, sliced (optional)
12 to 16 chicken wings
1-1/2 cups long grain rice (preferably Indian basmati rice)
3 cups warm chicken broth or lightly salted water
1 teaspoon ground cumin
1 teaspoon salt, or to taste
1/2 teaspoon black pepper
Pinch saffron
2 to 3 tablespoons chopped fresh parsley

1. In large skillet or wok, heat olive oil over moderate heat. Sauté scallions, garlic, rosemary and bay leaves 3 to 4 minutes or until scallions are soft but not brown.
2. Add peppers, okra, eggplant and mushrooms; sauté over high heat 4 to 5 minutes stirring frequently. Remove vegetables with slotted spoon and reserve. Add chicken wings to skillet; sauté 15 to 20 minutes or until browned, adding additional oil if necessary. Add rice; sauté 2 to 3 minutes.
3. Return vegetables to skillet, add broth, cumin, salt, pepper and saffron. Simmer, covered, 20 minutes or until all liquid is absorbed. Garnish with parsley and serve immediately.

Fresh Fruit Dessert

1 ripe pineapple, peeled, cored and cut into 1/2-inch slices
1 papaya, peeled, seeded and sliced lengthwise
1 to 2 kiwi fruits, peeled and sliced crosswise
1 to 2 star fruits, peeled and sliced crosswise
1 ripe pomegranate, peeled, seeds extracted

Arrange all fruit except pomegranate in attractive pattern on serving platter. Sprinkle pomegranate seeds over sliced fruits.

Coconut Madeleines

4 large eggs
2/3 cups sugar
1/4 teaspoon salt
1 teaspoon vanilla
1 cup flour
1/2 cup (1 stick) unsalted butter, melted and cooled
1/3 cup shredded, unsweetened coconut
Confectioners' sugar

1. In electric mixer, beat eggs, sugar and salt 10 minutes or until very thick and fluffy. Beat in vanilla. Fold in flour quickly but gently; fold in butter, incorporating thoroughly. Fold in coconut.
2. Quickly fill greased and floured madeleine pans 3/4 full.
3. Bake in preheated 375° oven 8 to 10 minutes or until golden. Remove from pans and cool on racks. Sprinkle liberally with confectioners' sugar before serving. Makes 36 madeleines.■

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HELP YOURSELF TO A HOLIDAY FEAST

Continued from page 95

minutes or until light golden brown on top.

☐ Make chèvre butter: In bowl, beat butter and goat cheese until well blended.

☐ Split biscuits and spread about 1/4 teaspoon chèvre butter on inside of top and bottom of each biscuit. Place ham slice between biscuit halves. Serve room temperature. Makes about twenty-four 1-1/2-inch biscuits.

BUCKWHEAT BISCUITS WITH CREME FRAICHE AND CAVIAR

1-3/4 cups all-purpose flour
1/4 cup buckwheat flour
2 teaspoons baking powder
1 teaspoon salt
7 tablespoons unsalted butter, chilled
3/4 cup milk
About 6 tablepoons crème fraiche
About 1/4 cup golden whitefish caviar

☐ In bowl, combine flours, baking powder and salt. Cut in butter with pastry blender until mixture resembles coarse meal. Add milk and toss with fork until just blended. Knead dough on lightly floured surface 5 or 6 times. Roll out 1/4 inch thick and cut into 1- to 1-1/2-inch circles with biscuit cutter.

☐ Place on ungreased baking sheet and bake in upper third of preheated 400° oven 10 to 12 minutes or until light golden brown. Split biscuits in half, place cut side up on baking sheet and bake 1 minute longer. To serve, place small dollop of crème fraîche on top of each biscuit half; top with caviar.

CHRISTMAS SPICED BEEF

An easier, more elegant version of an old West Virginia favorite.

1 cup light brown sugar
1 cup kosher salt
2 teaspoons freshly ground black pepper
2 teaspoons ground allspice
1 teaspoon freshly ground nutmeg
1/2 bay leaf, crumbled
1 five to six pound beef eye of round
1 large yellow onion, coarsely chopped
2 carrots, peeled and coarsely chopped
6 slices bacon
Mustard-mayonnaise *(see note below)*

☐ In bowl, mix sugar, salt, pepper, allspice, nutmeg and bay leaf. Place beef in a non-aluminum dish that will hold beef snugly and rub well with the seasoning mixture. Strew onion and carrots around beef. Cover and refrigerate 5 days turning beef twice a day and coating with pan juices as you turn.

☐ Bring beef to room temperature. Place in Dutch oven and add onions, carrots, marinating liquid and 1 cup water. Lay bacon strips on top to keep moist. Cover and braise in a preheated 275° oven 2 hours or until very tender.

☐ Remove beef from cooking liquid and cool. (Beef and liquid will seem very salty at this point; saltiness will mellow when beef cools.) Discard braising liquid.

☐ Chill beef thoroughly. Store covered in refrigerator up to 1 week or freeze up to 3 months. Slice very thinly and serve slightly chilled or room temperature with mustard-mayonnaise. (*Note:* To make mustard-mayonnaise, mix 1 part whole-grain mustard with 6 parts mayonnaise.)

CARROT SALAD WITH SHERRY-PEPPER DRESSING

Vinegar infused with hot peppers is a Southern favorite.

3 tablespoons sherry-pepper vinegar *(see below)*
1/4 teaspoon salt, or to taste
1/8 teaspoon freshly ground pepper
1/8 teaspoon cayenne
1/4 cup mild olive oil
2 tablespoons vegetable oil
2 pounds carrots, peeled and julienned or grated (about 4 cups)

☐ In large serving bowl, combine vinegar, salt, pepper and cayenne. Whisk in oils and taste for seasoning. Add carrots and toss. Serve at room temperature. Serves 8.

☐ To make sherry-pepper vinegar: Combine 1/2 cup sherry vinegar and 2 teaspoons red pepper flakes in jar. Let stand 24 hours; strain.

PARSNIP SALAD WITH PECAN VINAIGRETTE

4 teaspoons white wine vinegar
1-1/2 teaspoons lemon juice
1/2 teaspoon Dijon mustard
Pinch salt
Freshly ground pepper to taste
5 tablespoons vegetable oil
3 tablespoons mild olive oil
1/2 cup very finely chopped toasted pecans
2 pounds parsnips, peeled and julienned or grated
1/3 cup peeled, roasted chestnuts, sliced 1/4 inch thick
1/3 cup toasted pecan halves

☐ In bowl combine vinegar, lemon juice, mustard, salt and pepper. Whisk in oils; stir in chopped pecans. Toss with parsnips and gar-



nish with chestnuts and pecan halves. Serve room temperature or lightly chilled. Serves 8.

CORNMEAL BUNS

- 3 tablespoons unsalted butter
- 3/4 cup warm (105° to 110°) water
- 1 package active dry yeast
- Pinch sugar
- 2-1/4 cups all-purpose flour
- 3/4 cup yellow cornmeal
- 1 tablespoon sugar
- 2 teaspoons salt

☐ In small saucepan, melt butter with 1/2 cup of water. Remove from heat; reserve.

☐ In small bowl, mix yeast, sugar and remaining water. Let stand until bubbly.

☐ In large bowl, combine flour, cornmeal, sugar and salt. Make well in center and add yeast and butter mixtures; mix well. Knead by hand 10 minutes or until smooth and elastic.

☐ Turn into lightly oiled bowl, cover, and let rise until doubled, about 45 minutes. Punch down, cover, and let rise 20 minutes more. Punch down and divide dough into 8 equal portions. Roll into balls and place 2 inches apart on greased baking sheets. Flatten slightly with palm; cover with tent of greased foil and let rise 30 minutes or until doubled.

☐ Bake in preheated 375° oven 15 minutes or until buns are light golden and sound hollow when tapped on bottom. Makes 8 buns.

WHOLE-WHEAT LEMON SALLY LUNN BREAD

- 2 packages active dry yeast
- 6 tablespoons warm (105° to 115°) water
- 3/4 cup milk, room temperature
- 1 teaspoon salt
- 1/2 cup (1 stick) unsalted butter, softened
- 1/4 cup light brown sugar
- 4 large eggs, room temperature
- 2 teaspoons grated lemon zest
- 3 cups all-purpose flour
- 1 cup whole-wheat flour
- Juice of half a lemon

☐ In a bowl, mix yeast and water and let stand until foamy. Mix in milk and salt.

☐ In separate bowl, cream butter and sugar. Beat in eggs 1 at a time. Beat in lemon zest.

☐ In a bowl combine flours and add to butter mixture alternately with yeast mixture; beat in lemon juice. Cover and let rise 1 hour in a warm place or until doubled in bulk.

☐ Beat 100 strokes; turn into greased 9-by-5-inch loaf pan (or two 5-3/4-by-3-by-2-1/8-inch pans) and let rise 30 minutes or until doubled. Bake in a preheated 350° oven 30 minutes (about 20 to 25 minutes for smaller loaves) or until loaf sounds hollow when tapped lightly on the bottom. Cool briefly; turn out on rack to cool completely.

APPLE-PEAR AMBROSIA

- 1/2 cup orange juice
- 1/3 cup fresh lime juice
- 2 tablespoons superfine sugar (or to taste)
- 1 teaspoon grated lime zest
- 2 firm, tart apples
- 2 firm, ripe unblemished pears
- 8 oranges, peeled and white pith removed
- 1 cup shredded, unsweetened coconut

☐ In serving bowl, mix orange juice, lime juice, sugar and lime zest until sugar dissolves.

☐ Halve and core apples and pears, but do not peel. Cut into slices 1/8 inch thick; cut each slice in half crosswise to make bite-sized pieces. Add to orange juice mixture and toss.

☐ Working over bowl with small, sharp knife, cut out orange sections between membranes. Add to bowl; toss gently to mix. Sprinkle with coconut and serve at cool room temperature. Serves 8 to 12.

WHOLE-WHEAT SESAME SEED COOKIES

- 1/2 cup tahini (sesame seed paste)
- 1/2 cup (1 stick) unsalted butter
- 1/2 cup granulated sugar
- 1/2 cup light brown sugar
- 1 egg
- 1/2 teaspoon vanilla
- 3/4 cup all-purpose flour
- 1/4 cup whole-wheat flour
- 1/2 teaspoon salt
- 1/2 teaspoon baking soda
- 3/4 cup sesame seeds

☐ In bowl, cream together tahini and butter. Beat in sugars; add egg and vanilla.

☐ Beat in next 4 dry ingredients; do not overbeat. Fold in sesame seeds.

☐ Drop by teaspoons onto greased baking sheets. Press lightly with floured fork to form tic-tac-toe pattern. Bake in preheated 350° oven 10 minutes or until golden brown. Makes about 5 dozen 3-inch cookies.

COCONUT GINGERBREAD MEN

An adaptation of a recipe from a very old book of Southern cookery.

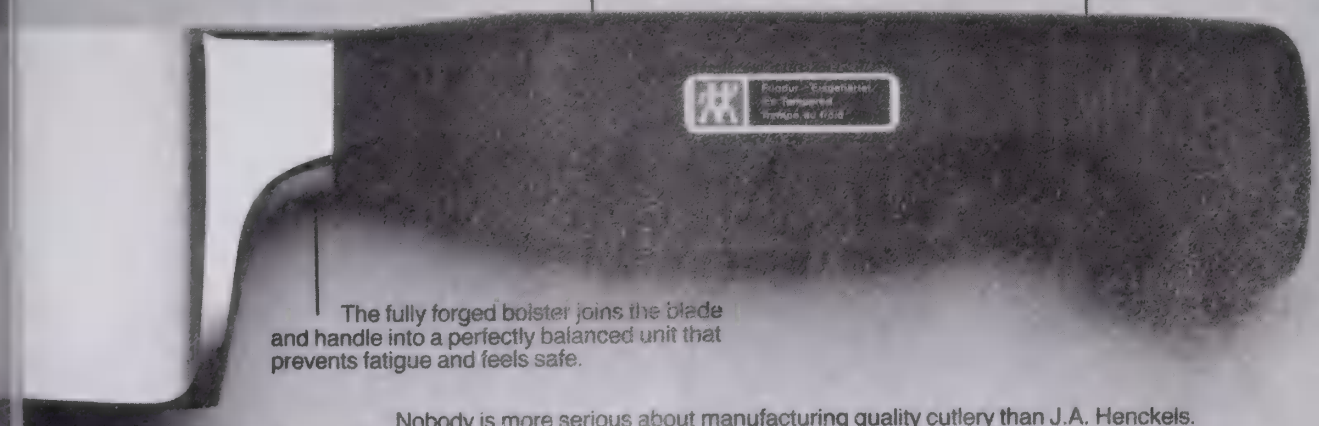
- 2/3 cup light brown sugar
- 1/2 cup molasses
- 1 tablespoon ground ginger
- 3/4 teaspoon cinnamon
- 1/4 teaspoon ground cloves
- 1/2 cup (1 stick) unsalted butter
- 2-1/2 cups flour
- 1-1/2 teaspoons baking powder
- 1/2 teaspoon baking soda
- 1/4 teaspoon salt

(Continued on page 101)

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Continued from page 99

1 egg, beaten
2/3 cup shredded, unsweetened coconut
Grated zest of 1 lemon

Glaze:
1 cup confectioners' sugar
Coconut to garnish

☐ In saucepan, bring sugar, molasses, spices and butter slowly to a boil; cool to room temperature.

☐ In bowl, sift flour, baking powder, baking soda and salt. Make well in center and add egg, molasses mixture, coconut and zest; beat together then incorporate flour until dough forms. Turn onto floured surface and knead 2 minutes or until dough is soft and slightly sticky to touch. Wrap and chill.

☐ Roll out 1/8 inch thick; cut with cookie cutters. Place on greased baking sheets and bake in preheated 325° oven 8 to 10 minutes. Cool slightly.

☐ Mix confectioners' sugar with 2 tablespoons water; spread on cookies; sprinkle with coconut. Makes ten 8-inch cookies.

SWEET POTATO-WALNUT COOKIES

1-1/4 cups flour
1-1/2 teaspoons baking powder
1-1/2 teaspoons baking soda
1/2 teaspoon salt
1/4 teaspoon nutmeg
1/4 cup (4 tablespoons) unsalted butter
3/4 cup light brown sugar
1 egg
1 large sweet potato, boiled, peeled and mashed (about 1 cup)
1/4 teaspoon vanilla
Grated zest of 1 orange
1/2 cup chopped walnuts or black walnuts

Glaze:
1 cup confectioners' sugar
2 tablespoons orange juice
Walnut halves, to garnish

☐ In bowl, sift together flour, baking powder, baking soda, salt and nutmeg; set aside.

☐ In separate bowl, cream butter and sugar; beat in egg, sweet potato, vanilla and zest. Beat in dry ingredients; fold in nuts.

☐ Drop by tablespoons 1-1/2 inches apart onto greased baking sheets. Bake in preheated 400° oven 12 to 15 minutes. Cool slightly.

☐ Make glaze: Mix confectioners' sugar with orange juice and spread on warm cookies. Gently press a walnut half onto each cookie. Makes about 3 dozen 2-inch cookies.

GOLDEN FRUIT CAKE

1 cup each: golden raisins, chopped dried apricots, chopped dried pears, chopped dried pineapple, chopped dried apples and shredded coconut
1-1/2 cups (1 pound) skinned pistachios, chopped
1 cup (1/2 pound) ground, blanched almonds
1-1/2 cups flour
1/2 cup (1 stick) unsalted butter, softened
1 cup sugar
Grated zest of 1/2 orange
4 large eggs, room temperature
1-1/4 teaspoons nutmeg
1/4 teaspoon salt
1/4 teaspoon baking soda
6 tablespoons bourbon
6 tablespoons buttermilk
1/4 cup orange juice
1/4 cup bourbon mixed with 2 tablespoons strained apricot preserves for glazing

(Continued on page 102)

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HELP YOURSELF TO A HOLIDAY FEAST

Continued from page 101

Nuts and dried fruits for garnish (optional)

☐ In bowl, toss fruits, coconut and nuts with 3/4 cup flour; set aside.

☐ In separate bowl, beat butter, sugar and orange zest until fluffy. Add eggs one at a time, beating well after each addition.

☐ In bowl, combine remaining flour with nutmeg, salt and baking soda. In a separate bowl, combine bourbon, buttermilk and orange juice. Beat dry and liquid ingredients alternately into butter-sugar mixture, begin and end with dry ingredients. Do not overmix. Fold in fruits and nuts.

☐ Pour into an 8-cup, greased ring pan lined with greased brown paper. Bake in center of preheated 275° oven 2 to 2-1/2 hours or until skewer comes out clean.

☐ Let stand in pan 10 minutes; invert to unmold. Remove brown paper. Brush while still warm with bourbon-apricot mixture. Garnish top with extra fruits and nuts if desired. Cool completely, wrap well and let stand 24 hours before slicing. Serves 12 to 14.

DOUBLE DECKER CRANBERRY TARTLETS

Based on a very old recipe from a time when pies were stacked before taking to a church supper!

Pastry:

2 cups all-purpose flour
1 teaspoon sugar
3/4 teaspoon salt
1/2 cup shortening
2 tablespoons unsalted butter
1 large egg yolk
1-1/2 teaspoons cider vinegar

Cranberry filling:

2 cups fresh cranberries
1/2 cup sugar
1/4 cup light corn syrup

Buttermilk filling:

1/3 cup unsalted butter
3/4 cup sugar
1/4 cup light corn syrup
3 large eggs, room temperature
2 tablespoons buttermilk
1 teaspoon vanilla
4 teaspoons cornmeal
1/8 teaspoon salt

☐ Make pastry: In bowl, mix flour, sugar and salt. Cut in shortening and butter until mixture resembles coarse meal. In separate bowl, beat together yolk, vinegar and 1/4 cup water. Add to flour mixture; toss lightly with a fork to make dough. Divide in half; pat each portion into flat cake. Wrap and chill.

☐ Cranberry filling: Combine cranberries and sugar in saucepan. With wooden spoon, crush berries lightly against side of pan; stir in corn syrup. Simmer, uncovered, 20 minutes or until almost all liquid has evaporated. Cool.

☐ Roll out one portion of pastry about 1/4 inch thick. Cut out circles of pastry to fit four 3-inch tartlet pans. Press pastry into bottom and sides of greased pans; trim edges. Repeat with remaining pastry. Prick bottoms.

☐ In bowl, cream butter, sugar and corn syrup; beat in eggs one at a time. Beat in buttermilk and vanilla; beat in cornmeal and salt.

☐ Turn into 4 unbaked tartlet shells and place on baking sheet with the 4 remaining empty shells. Bake in preheated 350° oven. Bake unfilled tartlets 10 minutes or until golden; remove and cool on a rack. Bake filled tartlets 2 to 5 minutes longer or until set; cool.

☐ *Carefully* remove buttermilk tartlets from pans. Remove empty shells from pans and place directly on top of buttermilk tartlets. Spread cranberry filling into empty shells. Makes four 3-inch double decker tartlets.

WHITE AND DARK CHOCOLATE TRUFFLES

Chocolate centers:

5 ounces bittersweet or semisweet chocolate
1 ounce unsweetened chocolate
1/4 cup heavy cream
1/4 (4 tablespoons) unsalted butter, room temperature
1 egg yolk, room temperature
2 tablespoons bourbon

White chocolate pecan coating:

1-1/2 pounds white chocolate
9 tablespoons heavy cream
9 tablespoons unsalted butter
3 egg yolks
3-1/2 cups coarsely ground pecans

☐ Make chocolate centers: In double boiler, melt chocolates with cream; stir to mix. Cool to just above room temperature. Whisk in butter, egg yolk and bourbon. Chill 2 hours until easy to shape. Make balls with small, 1/2-inch melon baller. Place on wax paper-covered baking sheet and chill.

☐ Make white chocolate pecan coating: Heat white chocolate in double boiler, stirring constantly. Stir in cream; cool to just above room temperature. Beat in butter and yolks. (*Note:* If mixture has broken down, process 30 to 60 seconds in food processor until emulsified.) Chill 1 to 2 hours or until easy to shape.

☐ Take 1 tablespoon of white chocolate mixture and press it between your palms to form a patty about 1/4 inch thick. Wrap this around a cold chocolate center, pressing and molding gently so that white chocolate covers dark chocolate completely. Repeat procedure with remaining chocolate. (Do not worry if shapes are irregular.) Place on wax paper-covered baking sheet or plate and chill briefly to harden slightly. Roll truffles in pecans. Refrigerate in airtight container up to 3 weeks or freeze up to 2 months. Makes 50 two-inch truffles.

CHOCOLATE-DIPPED TRUFFLES

White chocolate pecan coating *(see recipe for white and dark bourbon pecan truffles, above, but use 1/2 cup chopped pecans instead of 3-1/2 cups ground pecans)*
16 ounces semisweet chocolate
2 ounces unsweetened chocolate
1-1/2 tablespoons vegetable oil

☐ Make white chocolate pecan coating as described above, except beat in pecans *before* chilling.

☐ Roll white chocolate mixture into 3/4-inch to 1-inch balls. Chill thoroughly.

☐ In top of double boiler, melt remaining chocolates with oil; remove from heat.

☐ With a fork, dip cold, white chocolate-pecan centers into melted dark chocolate, turning quickly but gently to coat. Remove, letting excess dark chocolate drip back into double boiler. Place on wax paper-lined baking sheets and chill. Refrigerate in airtight container up to 2 weeks or freeze up to 2 months. Makes 90 to 100 one-inch truffles.

PEANUT SHORTBREAD

1/2 cup (1 stick) unsalted butter, room temperature
1/4 cup good quality smooth peanut butter (preferably homemade from Virginia peanuts), room temperature
3/4 cup flour
1/4 cup confectioners' sugar
1/8 teaspoon salt or to taste
Granulated sugar

☐ In bowl, beat butter and peanut butter until well blended.

☐ Beat flour, confectioners' sugar and salt into butter mixture until just combined.

☐ Pat into lightly greased 9-inch spring-form or cake pan. With sharp knife, mark 8 equal wedges; prick wedges with fork.

☐ Bake in center of preheated 325° oven 25 to 30 minutes or until light golden brown. Cut into wedges while still warm. Cool in pan; remove carefully (shortbread is somewhat fragile) with pie server or flexible metal spatula. Sprinkle with granulated sugar just before serving. Makes 8 wedges. ■

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FOR SOMEONE SPECIAL

Continued from page 89

PHYLLO TRIANGLES

1/4 cup (4 tablespoons) butter
2 pounds fresh mushrooms, finely chopped
1 tablespoon ground cumin
1 tablespoon curry powder
2 teaspoons ground ginger
1 teaspoon turmeric
3/4 teaspoon ground coriander
1/2 teaspoon freshly ground pepper
Salt to taste
1/4 cup lemon juice
3/4 cup sour cream
1 one-pound package phyllo leaves, room temperature
1-1/2 cups melted butter

☐ In medium saucepan, heat 1/4 cup butter. Add mushrooms and spices and cook over moderate heat until all liquid has evaporated. Add lemon juice and cook, stirring occasionally, until liquid has evaporated. Stir in sour cream and cook until mixture thickens. Cool and set aside.

☐ Prepare phyllo: Remove leaves from package, lay flat and cut sheets of phyllo into 1-1/2-inch strips; stack strips on top of each other, and cover with lightly dampened dish towel.

☐ Assemble triangles: Take 2 strips of phyllo and place one on top of the other; brush top layer with melted butter. Place approximately 1 teaspoon of filling at bottom of strip and fold like a flag to form triangle. Repeat until all strips and filling are used.

☐ Place triangles on baking sheet, brush with melted butter, and bake in preheated 375° oven 20 to 25 minutes or until golden. Freeze if desired; reheat in moderate oven. Makes 75 to 80 triangles.

INSALATA DI RINFORZO

1 large head cauliflower
1/3 cup good olive oil
3 tablespoons wine vinegar
1 teaspoon dried marjoram or oregano
Salt, freshly ground pepper to taste
8 anchovy fillets, rinsed and julienned
1-1/2 cups pickled peppers, cut into strips
1/2 cup black olives, pitted and halved
1/4 cup capers, rinsed

☐ Discard cauliflower stem and break off florets. Blanch, drain, refresh with cold water, drain again and pat dry.

☐ In bowl, combine oil, vinegar, marjoram, salt and pepper. Toss with cauliflower.

☐ Toss anchovies, peppers, olives and capers with cauliflower mixture. Transfer to canning jars and refrigerate up to 4 days before serving. Makes about 3 cups.

SWEET RED PEPPER PATE

Copyright © 1985 by Jean Anderson. From a book on Portuguese cooking to be published by William Morrow & Co. Inc. in 1986.

14 red bell peppers, roasted, peeled and cut lengthwise into 1-inch-wide strips
3 large cloves garlic, minced
2/3 cup olive oil

☐ In food processor or blender, chop peppers and garlic. Add half the olive oil, blend 30 seconds, scrape bowl, blend 30 seconds more. Add salt if necessary. Pour in remaining oil in steady drizzle with machine running until mixture thickens. Mix 1 minute. Refrigerate in airtight container up to 2 weeks. Serve room temperature on crackers. Makes 4 cups.

APRICOT FRUITCAKE

1 pound unsalted butter, room temperature
2 cups sugar
12 large eggs
2-1/2 pounds dried apricots, coarsely chopped
1 pound golden raisins
1/2 pound candied orange and/or lemon peel
2 pounds chopped pecans or walnuts
1/2 cup molasses
2-1/2 cups all-purpose flour
2 tablespoons ground allspice

(Continued on page 104)



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FOR SOMEONE SPECIAL

Continued from page 103

1 cup apricot preserves, strained
1/2 cup brandy
Whole dried apricots and pecan halves

☐ In bowl, cream butter and sugar until fluffy. Beat in eggs one at a time. Stir in fruits, nuts and molasses.

☐ Sift flour with allspice and stir into batter 1 cup at a time until well mixed.

☐ Spoon batter into two greased and floured 9-by-5-inch pans. Set pans in a large pan filled with 2 inches hot water. Bake in preheated 275° oven 3 to 3-1/2 hours until toothpick inserted deep in center comes out clean. Cool.

☐ In saucepan, heat jam with brandy. Remove cakes from pans, discard wax paper and brush on glaze. Decorate with apricots and pecans; glaze again.

CRANBERRY MUFFINS

1 cup (2 sticks) unsalted butter
1-1/4 cups sugar
1-1/4 cups light brown sugar
4 large eggs
1-1/2 teaspoons vanilla
3 ripe bananas
4-1/2 cups all-purpose flour
2-1/4 teaspoons baking powder
1-1/2 teaspoons baking soda
1-1/2 teaspoons cinnamon
3/4 teaspoon salt
1/2 cup buttermilk
3-1/2 cups chopped cranberries
2 cups chopped walnuts

☐ Beat butter and sugars. Beat in eggs one at a time. Beat in vanilla and bananas.

☐ Add dry ingredients to banana mixture. Stir in buttermilk; fold in cranberries and nuts.

☐ Spoon into greased muffin tins. Bake in preheated 350° oven 25 minutes (or 15 minutes for mini-muffins) or until a toothpick comes out clean. Makes 2-1/2 to 3 dozen 3-inch muffins or 8 to 9 dozen mini-muffins.

CRANBERRY RELISH

1-1/2 cups sugar, or to taste
1 eight-ounce can orange juice concentrate, thawed
2 twelve-ounce bags cranberries
1/4 cup Grand Marnier (optional)
6 tablespoons lemon zest, julienned
1 teaspoon nutmeg
2 Granny Smith apples, cored and diced into 1/4-inch pieces
1 cup walnuts, chopped

☐ In heavy saucepan, dissolve sugar in orange juice concentrate over moderate heat. Add cranberries, Grand Marnier, lemon zest and nutmeg; cook over moderate heat until berries begin to burst. Remove from heat; cool. Add apples. Before serving, stir in half the walnuts; garnish with remaining nuts. Makes approximately 6-1/2 cups.

SUGARED NUTS

2 cups sugar
1 cup light corn syrup
1 pound whole, toasted blanched almonds
1 teaspoon vanilla
2 cups coarse white or colored sugar

☐ In saucepan, bring 1 cup water to boil. Off heat, stir in sugar until thoroughly dissolved. Add corn syrup.

☐ Over moderately high heat, cook until mixture reaches hard ball stage (250°). Remove from heat and quickly place pan in bowl of iced water to cool candy. Stir in nuts and vanilla. Remove nuts one by one from syrup and roll in coarse sugar. Place on oiled parchment or wax paper-covered rack to cool. Makes about 3-1/2 cups.

SMOKED TROUT MOUSSE MIRABELLE

10 ounces smoked trout fillet, skinned
Juice of 1/2 lemon
2 cups heavy cream
1/4 cup unsalted butter, slightly softened
Freshly ground pepper to taste

☐ Break fish into pieces and puree in food processor with lemon juice. Add cream in steady stream and blend until fluffy. Blend in butter. Add pepper to taste. Turn into crock and chill 1 hour and up to 3 days before serving. Serve cool with toast points. Makes about 3-1/2 cups.

CHEDDAR SPREAD

1/2 pound sharp Cheddar cheese, grated
1/4 cup grated horseradish, preferably fresh
3 tablespoons mayonnaise

☐ In food processor combine all ingredients and mix until smooth and creamy. Transfer to decorative jars or crocks and store up to 3 weeks in the refrigerator. Soften slightly before serving. Makes 4 cups.

CORNMEAL SUGAR COOKIES

From The New Southern Cooking *by Sarah Belk (to be published by Simon & Schuster in late 1986).*

1 cup plus 2 tablespoons flour
1 cup yellow cornmeal

smoke
please try Carlton.

3/4 cup plus 2 tablespoons confectioners' sugar
3/4 teaspoon salt
1/2 teaspoon baking powder
1/2 cup (1 stick) unsalted butter, softened
1 large egg
1 egg yolk
1 teaspoon vanilla
Cinnamon-sugar, optional

In bowl, mix flour, cornmeal, confection-'s' sugar, salt and baking powder. Cut in utter until mixture resembles coarse meal. dd whole egg, yolk and vanilla. Knead until st blended; wrap and chill 30 minutes.

On floured surface, roll out 1/8 inch thick. ut into stars and place on greased baking eets. Bake in preheated 375° oven until bot-ms are golden brown. Cool, sprinkle with nnamon sugar. Makes about 50 two-inch ars.

AZELNUT CRESCENT'S

holiday sweet from noted cookbook uthor Lee Bailey.

3/4 cup butter
1/4 cup confectioners' sugar
2 cups all-purpose flour
1 cup chopped, toasted, skinned hazelnuts
1/2 teaspoon salt
1 tablespoon iced water
2 teaspoons vanilla
Approximately 1 cup confectioners' sugar

In bowl cream butter and sugar. Gradually ix in flour, nuts and salt. Add water and nilla and blend well.

Shape into 2-inch crescents and place on greased cookie sheets 1 inch apart. Bake in eheated 325° oven 20 minutes or until bot-ms are golden. Cool; roll in confectioners' gar. Makes about 3 dozen cookies. ■

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All prices are approximate.

HB MARKETPLACE

● *Page 12:* **Crystal and silverplate decanter; shagreen picture frame,** 5 by 7 inches; 3 by 5 inches available, $60; **vase**—Barneys New York, Seventh Avenue at 17th St., NY 10012. **Plate** H0752X, set of four (H0749X), $100, diameter, 8¾ inches, copy of blue and white porcelain, c. 1770—The Metropolitan Museum of Art (MO), Special Service Office, Middle Village, NY 11381. **Assorted pitchers,** Wallcourt and Taylor series; **creamer; 8-inch pitcher; 12-inch pitcher; hand-appliqued fine Belgian linen,** 709/1—16 by 24 inches, 706/1—16 by 24 inches, 707/1—16 by 24 inches—Victoria and Richard MacKenzie-Childs Ltd. (M), Lafayette St., Aurora, NY 13026; Cherchez (R), 864 Lexington Ave., NY 10021; Neiman Marcus (R), 2620 N. Haskell, Dallas, TX 75204. **Decorated frame,** 5 by 7 inches—Il Papiro (R), 1021 Lexington Ave., NY 10001; Herald Center (R), Herald Square, NY 10001. ***Faux* lapis frame**—A & S Olive (M), 225 Fifth Ave., NY 10010. **Rough paisley 100 percent cotton** Uzes fabric, $33 per yard—Christian Schlumberger (R), 1270 Third Ave., NY 10021. **Corfu cocktail glass** in pink, green, violet, Mediterranean blue, smoke-blue, amber—Thaxton (R), 780 Madison Ave., NY 10021; Smyers Glass (T), 670 B East H St., Benica, CA 94510.

● *Page 13:* **Footstool** includes canvas and yarn—Woolworks (R), 838 Madison Ave., NY 10021. **Italian etched wine glass, Italian basin, Christofle corkscrew,** Chelsea Passage—Barneys New York (R), Seventh Avenue at 17th St., NY 10012. **Hunting Blanket** 1071-487, 100 percent brushed wool, 52 by 72 inches, Scottish Lion catalog—The Scottish Lion (MO), North Conway, NH 03860; (800) 258-0370. **Ceramic plates with hand-painted country scenes,** dishwasher safe, Frank McIntosh—Henri Bendel's, 10 W. 57th St., NY 10019. **Wine bottle coaster**—Creative Resources (R), 24 W. 57th St., NY 10019. **French lead crystal decanter, white breakfast tray**—Cache-Cache Ltd. (R), 888 Madison Ave., NY 10021. **White linen-fringed bath towels**—Cherchez (R), 864 Lexington Ave., NY 10021. **Havering Stripe fabric,** 100 percent glazed chintz, Raspberry—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Natural sponge, basket, Adams Rose soap dish, Elizabethan Rose potpourri jar, body brush, Strawberry soap, White Birch soap**—Crabtree & Evelyn (R), 1310 Madison Ave., NY 10028. **Box, pad, memo, pencil set, denim pattern**—The Mediterranean Shop (R), 876 Madison Ave., NY 10021. **Twin Ascensia regular-weight down comforter, white goose down resilient cluster,** 100 percent Egyptian cotton imported from Germany, 71 by 82 inches; warranty, 10 years—Scandia Down Shop (R), 1011 Madison Ave., NY 10021. **Katie ruffled pettiskirt twin** 516-T; **Katie duvet cover twin 016-T; Katie round pillow sham** 116-R; **Katie regular sham ruffled** 316-R; **Katie King sham tailored** 316-K—13720 Midway Rd., Suite 204, Dallas TX 75244; (214) 490-3995. **Empire-Doric porcelain column with glazed inside,** 11 inches high, inside diameter, 6 inches, available in other colors—Connie Bates for Fahrenheit (M,T), 25 W 31st St., NY 10001. **Plissé,** 100 percent cotton, moss gray—Christian Schlumberger, 1270 Third Ave., NY 10021.

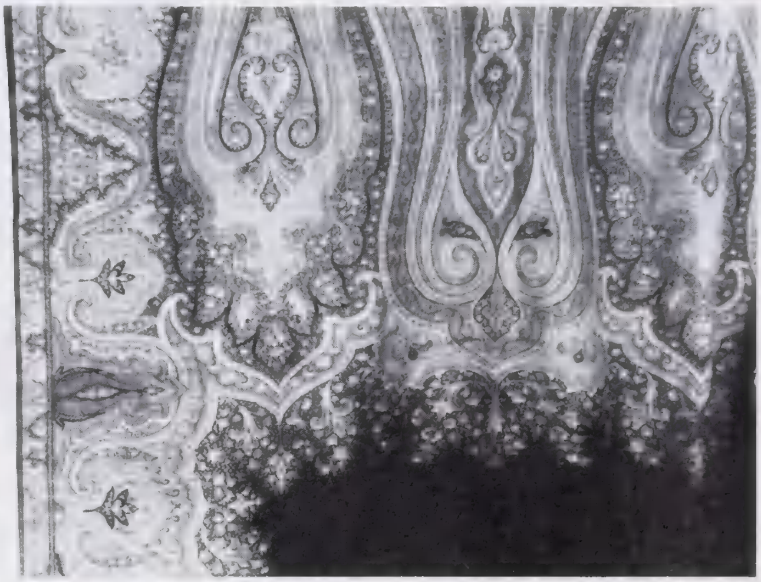
(Continued on page 119)

WHERE TO FIND IT

LET YOUR FRAGILE TEXTILES AGE GRACEFULLY: EXPERTS CAN RESTORE DISINTEGRATING GOWNS, LINENS AND HANDIWORK

By SYLVIA SUNDERLIN

Textile treasures of the past—delicate laces and nets, heirloom samplers, opulent table linens, embroidered silk pictures, tapestries and Oriental embroideries—are fragile, antique handicrafts demanding professional restoration. Can laces be cleaned? Can needlework ravaged by time, insect damage or atmosphere be restored? Can further deterioration be arrested? How should fine fabrics be kept or mounted for display? Conservators listed here can answer such questions.



A badly frayed section of this late-19th-century paisley shawl was hand-stitched with wool threads dyed to match by Helene Von Rosenstiel, Inc.

Cambridge Textiles, Box 54, Cambridge, NY 12816; (518) 677-2624—Dolores Bittelman is both consultant and craftsman in conserving the most difficult textiles, using natural cleaning methods and advanced technology in analyzing fabrics. Inquire by letter with all particulars. Closed December 1985.

Gentle Arts, PO Box 15832, New Orleans, LA 70115; (504) 895-5628—Bryce Reveley and staff clean and repair laces, wedding dresses and veils, handkerchiefs, doll clothes, elaborate household linens. Mrs. Reveley prepares samplers and embroideries for mounting; restores Oriental textiles, tapestry and petit point as well as hooked rugs and quilts. She suggests letter inquiry with xerox picture (if possible) of damaged area and clear description of article to be restored.

Helen Madeleine Klemm, PO Box Planetarium Sta., New York, NY 10024; (212) 362-4454 or 759-3400—In addition to her highly skilled services in tapestry, rug and various other textile restoration, Helen Madeleine Klemm has introduced a new consultative service in preventing further damage to old fabrics and guidance to an owner who wishes do-it-yourself repairs under

Virginia Lee Pledger, 1738 Royder Trail, Annapolis, MD 21401; (301) 849-3351—Mrs. Pledger cleans and prepares fabrics for storage, such as "three-dimensional" textiles—costumes and wedding dresses. She offers a unique service of pattern making for needed linings and insertions. She cleans quilts, household linens and embroideries, mounts and frames samplers, flags, Oriental embroideries and delicate needlework. A written inquiry is preferred.

Helene Von Rosenstiel, Inc., 382 11th St., Brooklyn, NY 11215; (718) 788-7909—This firm offers a wide range of textile restoration services. They clean and refurbish costumes, fine linens, lace curtains, embroideries, samplers, petit point, needlework chair covers. A new service is the design and making of pillows from customers' antique fragments—needlepoint, tapestries, old quilts and hand-woven coverlets.

Textile and Conservation Workshop, Rte. 2, Box 26, Winters, CA 95694; (916) 795-4602—In preparing antique textiles for mounting, Nancy Sloper and associate use laboratory processes to clean and otherwise change the fabric from acid to neutral condition, an essential step in conservation. She restores samplers, embroidered pictures and other handwork. A specialty is restoration of silk and metal thread Oriental embroideries. Inquire before sending. A proposal will be returned on receipt.

Textile Conservation Center, Merrimack Valley Textile Museum, 800 Massachusetts Ave., North Andover, MA 01845; (617) 686-0191—A staff of textile conservation experts offers comprehensive services in cleaning, repair, stabilization and preparation for mounting or appropriate storage for worthy antique textiles, such as historic samplers, unique embroideries, other needlework. They use professional methods and best materials available for protection from light, further atmospheric and other damage.

The Textile Conservation Workshop, Inc., Main St., South Salem, NY 10590; (914) 763-5805—Using laboratory techniques to define fabric damage and state of fragility, this firm of experts offers services to museums, historical societies and individual collectors of notable textiles, using wet cleaning, providing structural fabric support where necessary and preparation for safe storage or appropriate mounting. They restore costumes, laces, samplers, tapestries, banners and flags, vestments, Chinese metallic embroideries and many kinds of household linens and needlework antiques.

Unique & Art Lace Cleaners, 5926 Delmar, St. Louis, MO 63112; (314) 725-2900—This family firm has for many years been cleaning and repairing fine table linens, embroideries and laces from all over the United States. They also specialize in the cleaning and preparation for storage of wedding dresses and veils. Send article insured with instructions. Estimate will be returned. ■

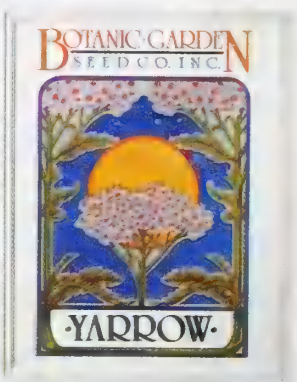
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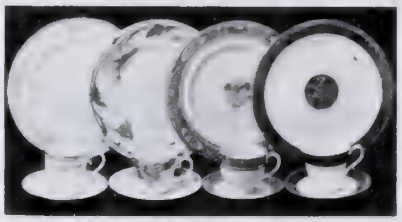
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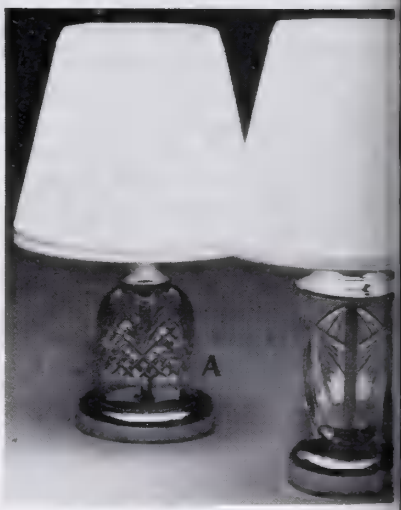
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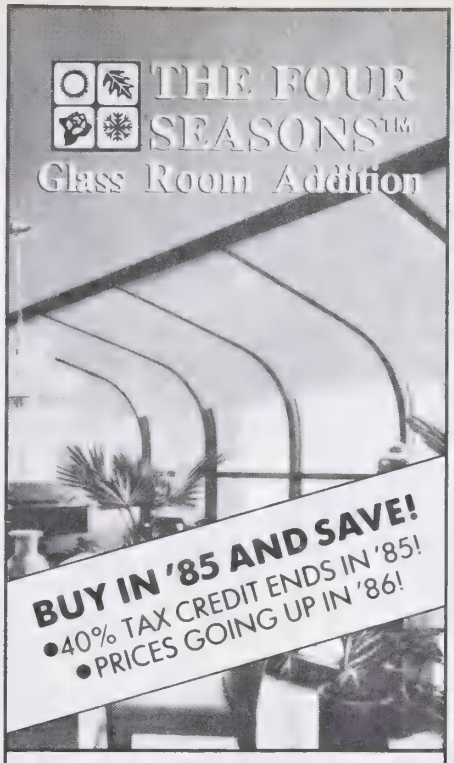
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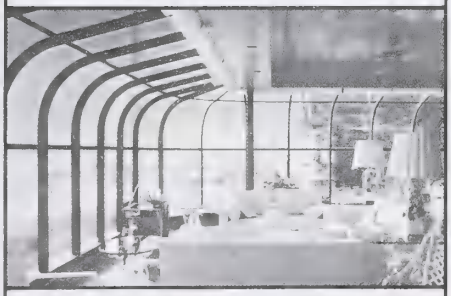


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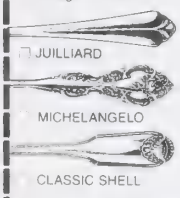
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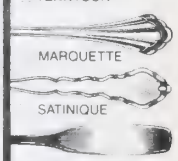
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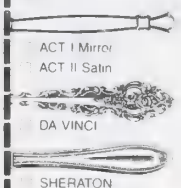
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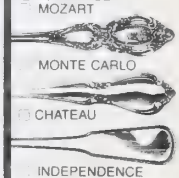
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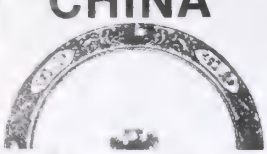
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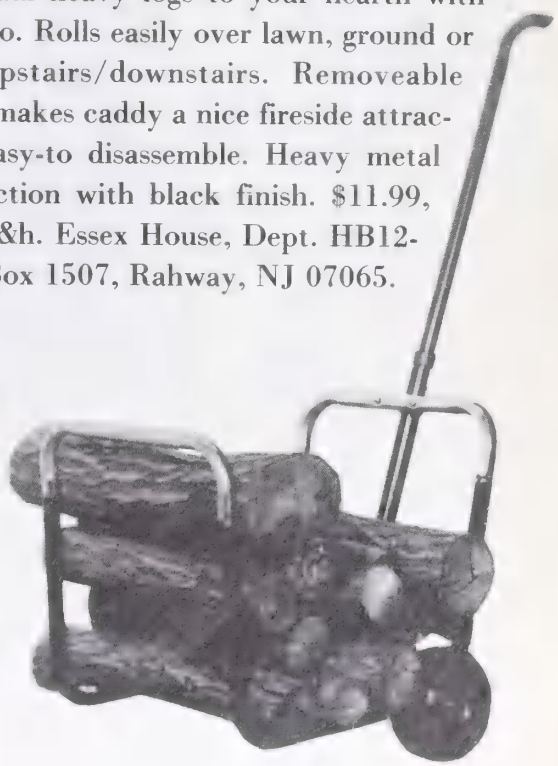
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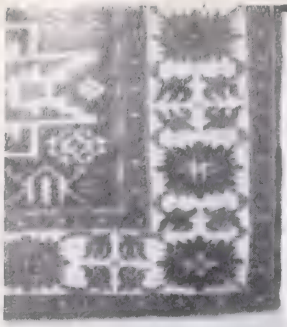
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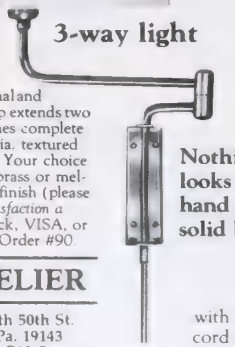
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ADVERTISER GALLERY

	Page
Appliances	
House of Webster	118
Art	
Prairie Edge	117
Bath Accessories, Supplies	
Surrey Shoppe Interiors	116
Beds & Bedding	
The Comforter Connection	30
Feathered Friends	115
Lisa-Victoria Brass Beds	113
Roberts Brass Company	114
Building Plans, Supplies	
Plan-It-Kit	114
Curtains, Draperies, Fabrics	
Calico Ruffels	112
Chintz House	116
Colonial Maid Curtains	117
Country Curtains	113
Dorothy's Ruffled Originals	113
Rue de France	118
Shama Imports	113
Decorative Accessories	
Country Manor Gift Shop	113
Crystal Classics	114
Marble Arch	113
SILK Plants Etc	110, 116
Stained Glass Barn	116
Status Systems (switch plates)	116
Sterling Enterprises	115
Things 'n Things, Ltd	113
With You In Mind	114
Woodcraft	115
Flatware, China, Crystal	
Buschemeyer's	114
The China Warehouse	114
James Kaplan Jewelers	110
Kaiser Crow, Inc	109
Replacements, Ltd	117
Ross-Simons	108
Floorcoverings	
Charles W. Jacobsen	112
Food & Beverage	
Pittman & Davis	112
Furniture	
Carolina Interiors	118
Holton Furniture Co	117
Martha M. House	114
Hunt Galleries	113
Interior Furnishings, Ltd.	116
Magnolia Hall	115
Shaw Furniture Galleries	115
Sophisticated Stuff	116
Turner Tolson	118
Gifts & Collectibles	
Annalee Dolls Inc	91
Essex House (piggy bank)	118
Jomar Industries	116
Harbour Gifts	118
Second Hand Rose Doll House Store, Inc	118
Silver Oak	116
John Sinclair	122
Health & Beauty	
Living Lean	118
Heraldry	
Halbert's Inc	117
Heraldica Imports, Inc	118
Home Elevators, Lifts	
The Cheney Company	110
Inclinator Company of America	116
Home Improvement	
Duvinage Corporation	115
Moultrie Manufacturing Co	95
Horticulture	
Four Seasons Greenhouses	109
Instruction	
ICS School of Interior Design	117
New York School of Interior Design	115
Sheffield School of Interior Design	110
Juvenile	
Jonathan House	116
Susie Cucumber	118
Labels, Personal Accessories, Stationers	
Bruce Bolind	113
Lighting	
Allied Lighting	117
Lula Crystal	118
Robelier	112
Miscellaneous	
Factory Direct Table Pad Co	110
Pet Accessories	
E.G. Milligan	118
Patio Pacific, Inc	117
Turen, Inc	114
Wallcoverings	
Alexander Wallpaper	117
Silver Wallpaper, Inc	115

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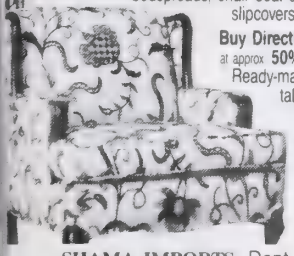
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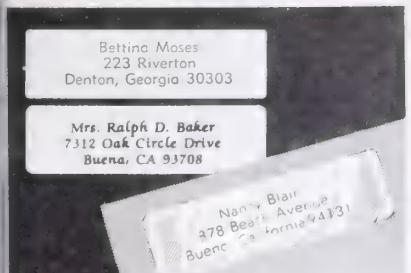
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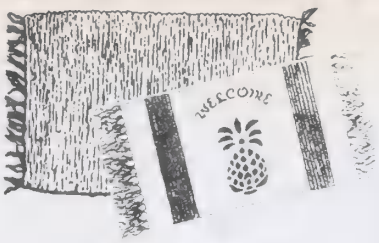


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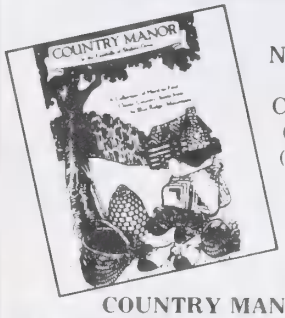


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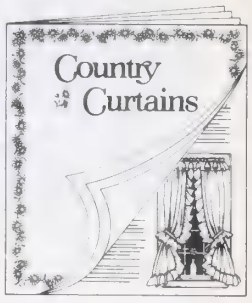


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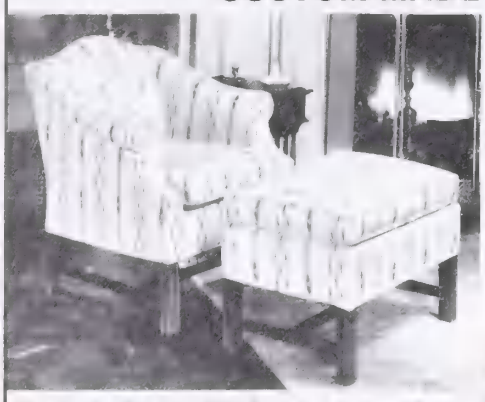
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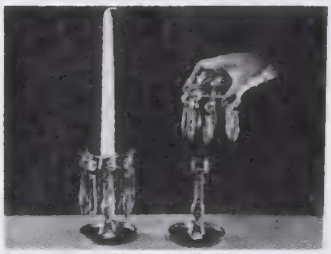


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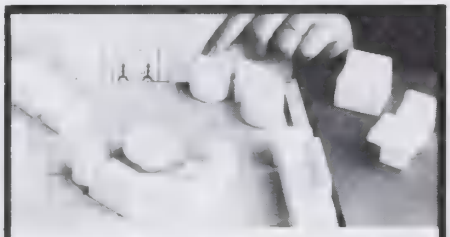
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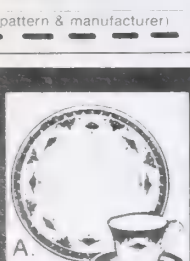


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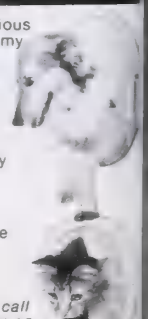
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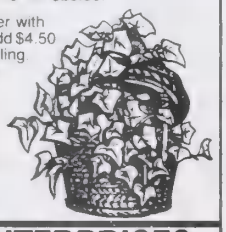


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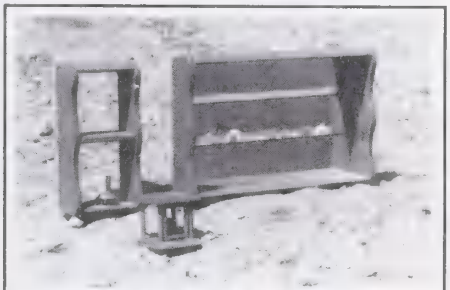
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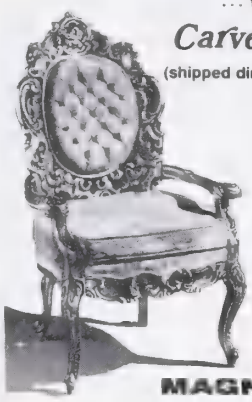
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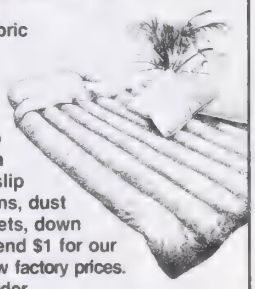
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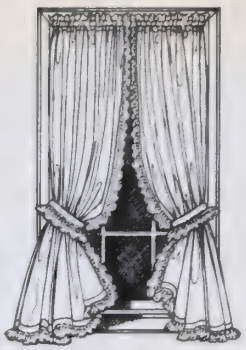
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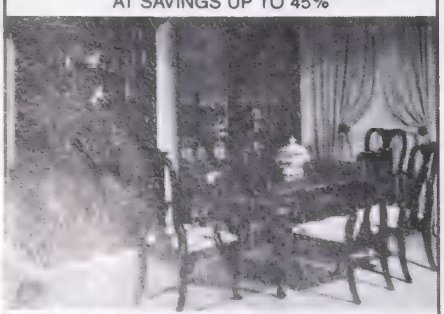
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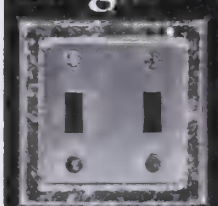
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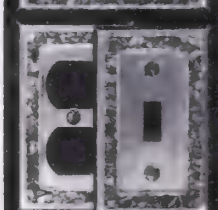
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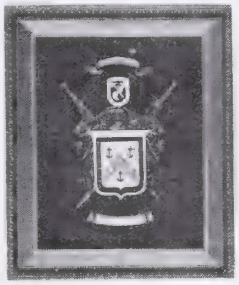


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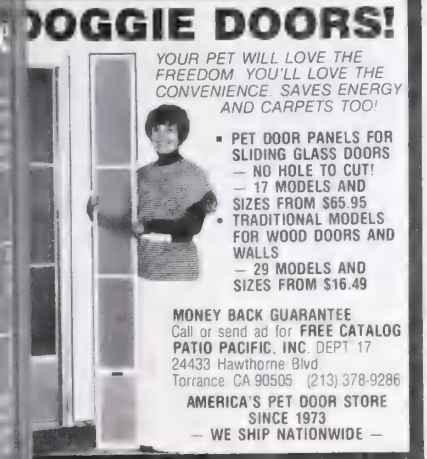
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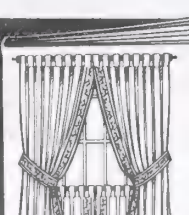
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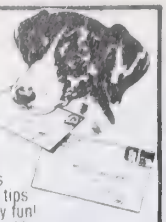
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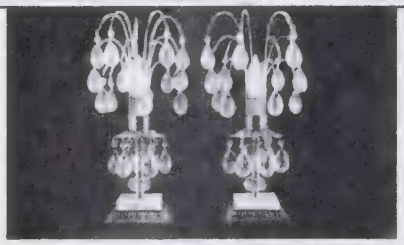
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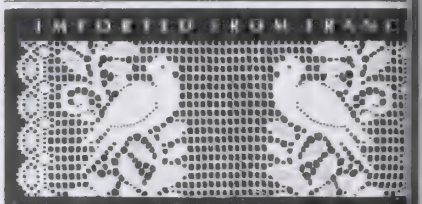
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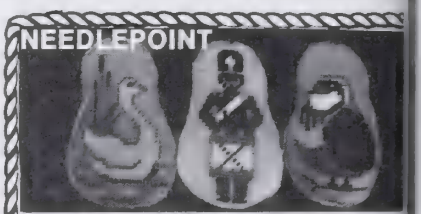
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PRODUCT INFORMATION

Continued from page 105

HB LOOKOUT

● *Page 17:* To order *Joy Through the World* write to Allen D. Bragdon Publishers Inc, 153 W. 82nd St., NY 10024. **Fabric-lined lacquered straw boxes: New England house,** $15.50; **purple house,** $15.50; **Victorian house,** $19.50. Add $5 for postage and handling per order—Flights of Fancy (MO), Dept. HB, 450 E. 78th St., NY 10021. **Julia Child's videocassettes,** *The Way to Cook: Poultry; Meat; Vegetables; Soups, Salads and Breads; Fish & Eggs; First Courses & Desserts;* $29.95 each.

● *Page 18 (bottom left):* **Candy Stripe G426 fabric,** 100 percent cotton, Sapphire/White—Laura Ashley (R, MO), 714 Madison Ave., NY 10021. **Antique lace table runner**—The English Way (R), 115 E. 60th St., NY 10022. **Wooden bowl**—Evergreen Antiques (R), 1249 Third Ave., NY 10021.

OLD-TIME CHRISTMAS STORY

● *Pages 37 to 45:* **Accessories**—Swedish Cottage (R), 1281 Madison Ave., NY 10128.

'TIS THE SEASON TO PARTY

● *Pages 49 to 53:* **Flowers**—Mädderlake (R), 25 E. 73rd St. 10021.

WOODLAND WREATHS

● *Pages 54 and 55:* **All wreaths designed and executed by Paul Bott,** owner of Twigs (R), 399 Bleeker St., NY 10014. **Wreath above mantel** photographed at The De-Puy Canal House, a four-star restaurant in High Falls, NY. **Wreath in doorway** photographed at the Hasbrouck House, a bed and breakfast inn—Hasbrouck House, PO Box 76, Stone Ridge, NY 12484; (914) 687-0736.

OH CHRISTMAS TREE, OH CHRISTMAS TREE

● *Pages 56 to 61:* **Balsam Christmas tree**—Claire's Garden Center (R), Haviland Hollow Road, Patterson, NY 12563. **Handmade angels**—Joan Roche (T), 127 Garth Road, Scarsdale, NY 10583. **1940s Christmas houses**—Robert Warshaw Ltd. (R), 236 E. 63rd St., NY 10028. **Grapevine-wrapped blue spruce** designed by Phillip Baloun, 340 W. 55th St., NY 10019.

PUT CHRISTMAS IN THE HANDS OF KIDS

● *Cover and pages 62 and 63:* **Handmade grapevine wreath** of hemlock and crabapple branches, crabapples, pears, starfruit, pomegranates; **two cast stone cherubs**—Mädderlake (R), 25 E. 73rd St., NY 10021. **Brass andirons**—Ann-Morris Antiques Inc. (T), 239 E. 60th St., NY 10022. **Tartan blankets,** 100 percent brushed wool; **MacGregor #419-1071 plaid on chair; Gordon Dress #360-1071 plaid in basket,** 52 by 72 inches, $89 each ppd.—The Scottish Lion (MO), North Conway, NH 03860; (800) 258-0370, catalog available. **Reading Woodard weave area rug** #19, 100 percent cotton, sizes: 4 by 6, 6 by 9, 9 by 12; **Sawtooth quilt,** c. 1880; **American glass punch bowl and American woven basket,** both 19th c.—Thos. K. Woodard (R, MO), 835 Madison Ave., NY 10021. **Wooden and silver mugs**—James II Galleries (R), 15 E. 57th St., NY 10022.

● *Pages 64 and 65:* **Designer Graphics animal patterns** for card cutouts by Design Graphics, package of 16, $10, available through Sam Flax stores in NYC; Tampa, FL; Atlanta, GA; Cambridge, MA.

LIVED-IN LOOK TO GO

● *Pages 66 to 73:* **Fabrics**—Colefax & Fowler, (R), 39 Brook St., Mayfair, London W1Y1AU. Also at Clarence House, 979 Third Ave., NYC 10022.

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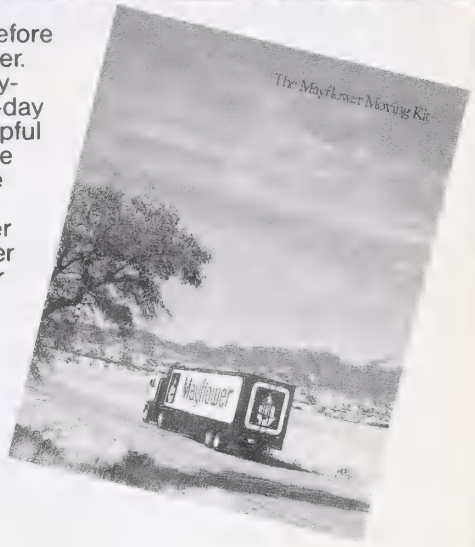
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(Continued on page 122)

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1 A Title of publication: House Beautiful
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B Annual subscription price: $15.97

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11 I certify that the statements made by me above are correct and complete.

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PRODUCT INFORMATION

Continued from page 119

& Company, PO Box N-658, Nassau, Bahamas. ***Landscape architect:*** Michael Myers, ASLA, Caribbe Landscaping, PO Box N-1968, Nassau, Bahamas. ***Interior designer:*** J.H.L. Chambers II, ASID, Chamb Company, PO Box N-7776, Lyford Cay, Nassau, Ba mas or 1010 North Charles St., Baltimore, MD 212 (301) 727-4535.

● *Pages 74 and 75:* **Chaises, chairs, table,** Non Design—Brown Jordan (M), 425 S. Turnbull, Can Road, City of Industry, CA 91745.

● *Page 76:* **Table**—Lawn Comfort (M), 20235 15th Court, Miami, FL 33179. **Chairs**—Hank Low stein (M), 3260 Southwest 11th Ave., PO Box 220 Fort Lauderdale, FL 33335.

● *Page 77:* **Blue and coral Oriental garden seat, tom-painted screen** by Judy Dinnick, **painted bask** Portuguese **import cotton rag rug,** Chambers Comp (T, R), 1010 N. Charles St., Baltimore, MD 21 **Blue wicker chair**—O'Asian Designs Inc. (M), PO 5328, 1100 W. Walnut, Compton, CA 90220. **Tabl** KAB Associates (M), PO Box 1655, Springfield, 22151. **Wall-hung lamp**—Paul Hanson (M), 610 C mercial Ave., Carlstadt, NJ 07072. **Sofabed**—Br Jordan (M), 425 S. Turnbull Canyon Rd., City Industry, CA 91745. **Kensington Square #15169 ric** on sofabed and chairs—First Editions (T), Third Ave., NY 10022; vinylized by Custom Lam tions (M), 932 Market St., PO Box 2066, Paterson, 07509.

● *Pages 78 and 79:* **All items shown from the R Lauren Home Collection. Bamboo canopy bed, ra chaise lounge, red plaid hand-made dhurrie rug** # 4 by 6 feet. **Sheets:** flat, delphinium and fitted chan apricot standard tailored shams, emerald standard lowcases, apricot channel-quilted poly-filled comfo box pleated bedskirt, 100 percent combed cotton p filled knife-edged throw pillow, 20 inches square. S terry decorative pillows in bright navy and eme other small pillows in white; custom made. S available at Bloomingdale's, 1000 Third Avenue, 10022; The Polo/Ralph Lauren Shop, Dallas, TX; Polo/Ralph Lauren Shop, Costa Mesa, CA.

HELP YOURSELF TO A HOLIDAY FEAST

● *Page 85:* **Boy's outfit** by Polo/Ralph Lauren Boys—Palais Royal (R), PO 35167, Houston, 77035. **Floral wreath by Paul Bott of Twigs**—T (R), 399 Bleeker St., NY 10014. *Left to right:* **W wood Pearlware basket and stand,** English, c. with truffles; **marbleized green pottery com French, c. 1840,** with sweet potato cookies; **porc leaf compote,** English, c. 1860, with gingerbread; **by kidney-shaped dish,** English, c. 1770, with s bread—Bardith Ltd. (R), 901 Madison Ave., 10021.

● *Pages 86 and 87 (left to right):* **Famille Rose Ch export platter,** c. 1760, with turkey; **cut engrave canter,** English, c. 1770; **engraved swag decante** 1780; **classic decanter, English,** c. 1770 (pair); **W wood pearlware basket and stand,** English, c. with cornmeal buns; **Coalport floral coolers,** c. (pair), with flowers and champagne; **Wedgwood pote,** c. 1810, with Sally Lunn; **Derby kidney-sh dish,** English, c. 1770, with pickles—Bardith Ltd. 901 Madison Ave., NY 10021.

FOR SOMEONE SPECIAL

● *Page 89:* **Antique cookie boxes,** three—Swedish tage Antiques (R), 1281 Madison Ave., NY 10128

KITCHEN ESSENTIALS

● *Page 93:* **Molds complete with ribbon-wrapped** plus $1.75 shipping and postage; catalog availa Brown Bag Cookie Art, Box F, Hill Designs, Box Hill, NH 03243. ● **Liquor creams**—Wilton Enter Inc. (M), 2240 W. 75th St., Woodridge, IL 6 check stores for availability. **Over-the-Sink c board**—Himark Enterprises Inc. (M), 155 Comm Drive, Hauppage, NY 11787; check stores. ■

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Then, in just a few days you will receive your child's name, photograph, and case history.

May we hear from you? We believe that our sponsorship program protects the dignity of the child and the family and at the same time provides Americans with a positive and beautiful way to help a needy youngster.



In Thailand, 7 year old Somjack comforts her little sister Kai who is suffering from severe malnutrition. These two frightened refugee children were found huddled together in a crumbling shack.

Holy Land Christian **Mission International** K6LZ
Attn: Joseph Gripkey, President
2000 East Red Bridge Road
Box 55, Kansas City, Missouri 64141

☐ Yes. I wish to sponsor a child. Enclosed is my first payment of $10. Please assign me a ☐ Boy ☐ Girl

Country preference: ☐ India ☐ The Philippines ☐ Thailand ☐ Costa Rica ☐ Chile ☐ Honduras ☐ Dominican Republic ☐ Colombia ☐ Guatemala ☐ Africa

☐ **OR, choose a child that needs my help from your EMERGENCY LIST.**

☐ Please send me more information about sponsoring a child.

☐ I can't sponsor a child now, but wish to make a contribution of _____.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Member of American and International Councils of Voluntary Agencies. Our annual financial report is readily available upon request. Please make your check payable to Mission International. Your sponsorship gifts are tax deductible.

Holy Land Christian
Mission International

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